

**BONUS! PULL-OUT
FULL COLOUR
MONSTER GUIDE**

DOCTOR WHO

SUMMER SPECIAL

WE INTERVIEW THE TIME LORDS
**PETER DAVISON &
ANTHONY AINLEY**

JON PERTWEE AS THE DOCTOR IN
**INVASION OF
THE DINOSAURS**



TOM BAKER AS THE DOCTOR IN
ROBOTS OF DEATH





DOCTOR WHO

SUMMER SPECIAL

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PETER DAVISON

With seven stories now under his belt Peter Davison has seen one of his greatest fears from 1981 totally dispelled—that of failing in one of the most important parts in television: the title role in **Doctor Who**. The twenty-six episodes transmitted in Spring sent the series soaring back into the top ratings with the majority of episodes climbing well above the season average of ten million viewers. Production-wise there had been few changes between that and the previous season. What had altered was the time slot and the face of the Doctor. Both had breathed new life into the series and helped to re-establish it as Britain's most successful science fiction/fantasy series.

Perched uncomfortably on a cold, marble TV Centre step between takes on *Time-Flight*, Peter Davison gave thought to his first year in the part of the Doctor. Since his first interview for the **Monthly**, seen in issue 55, conducted just prior to the first day's shooting on *Four to Doomsday*, a lot of water had flowed under the metaphorical bridge of **Doctor Who**. Had Peter Davison attempted to change his interpretation of the Doctor between that first story and *Time-Flight*?

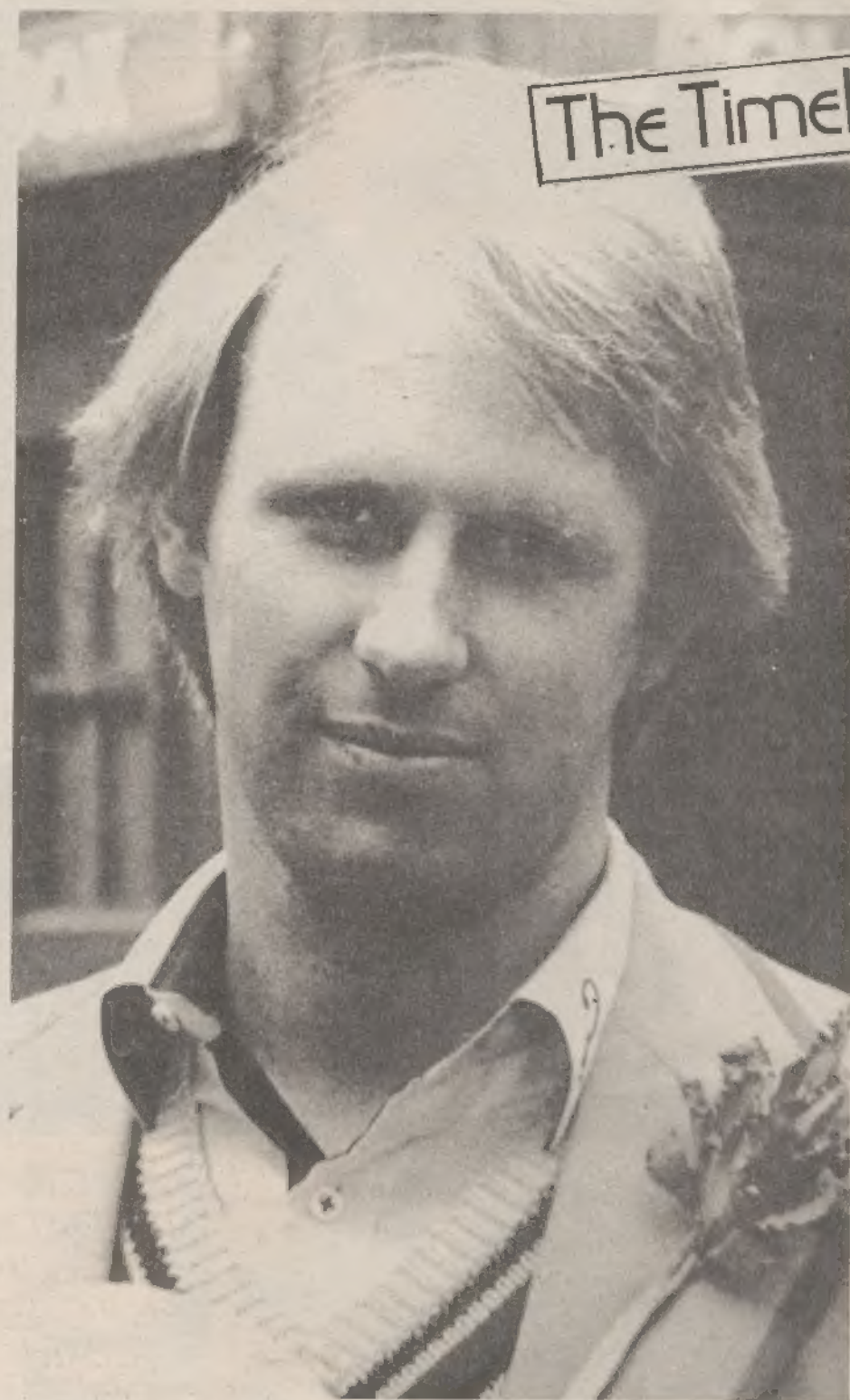
"I wouldn't say so much that I'd tried to change the role, but maybe I am now getting closer to what I had originally intended. It's always a dichotomy between what you set out to do and what actually comes over until you find ways in which to play it to your satisfaction. So I don't think my idea of the character has materially changed but the way in which it is coming over may certainly have done. Because, as one gains confidence and knowledge about the part you get closer to your ambitions."

The changes had been subtle rather than overt in the Doctor's nature, but how many of them were created—written in by the scripters—and how much was Peter Davison's own personality coming out in the role? How much of the Doctor was Davison? "A bit of me, but not an undue amount. A lot of the ideas for things I do are mine which come out in rehearsal, but actually of my own character there's not that much really."

Nevertheless, having done seven stories now, did he feel there are still developments to be made within the character? "Oh yes. I haven't really explored it to any great extent at the moment. One season, although it seems long when you set out on it, actually is fairly short as far as making the part your own is concerned. So I feel I'm still only on the surface of it to a large extent. I haven't quite decided yet how the Doctor's mind works in my own head. At certain times I can see the line straight through him and know what I'm doing but at certain other times you rather have to bluff your way through because you haven't quite got his thinking worked out. After all, it is such a complex character in relation to any other character you might be asked to play, you do have to start from scratch. So I just find things in different stories and I say to myself; I could have done that in the last story, and maybe I'll bring it out a bit more from now on."

With that idea of adopt, adapt and improve in mind did he exercise any prerogative to change the scripts for stories as they came into production?

"Scripts are always changed slightly in rehearsal—especially in a thing like this which



is written by script writers for a character which is in a long-running programme. I don't insist on any radical changes in which I say 'I think we have to change this otherwise I'm not going to do it.' It's very much a case of working through and then you say, 'I don't like *this* line—I find it's a bit awkward, I think it might be better if it was said this way.'

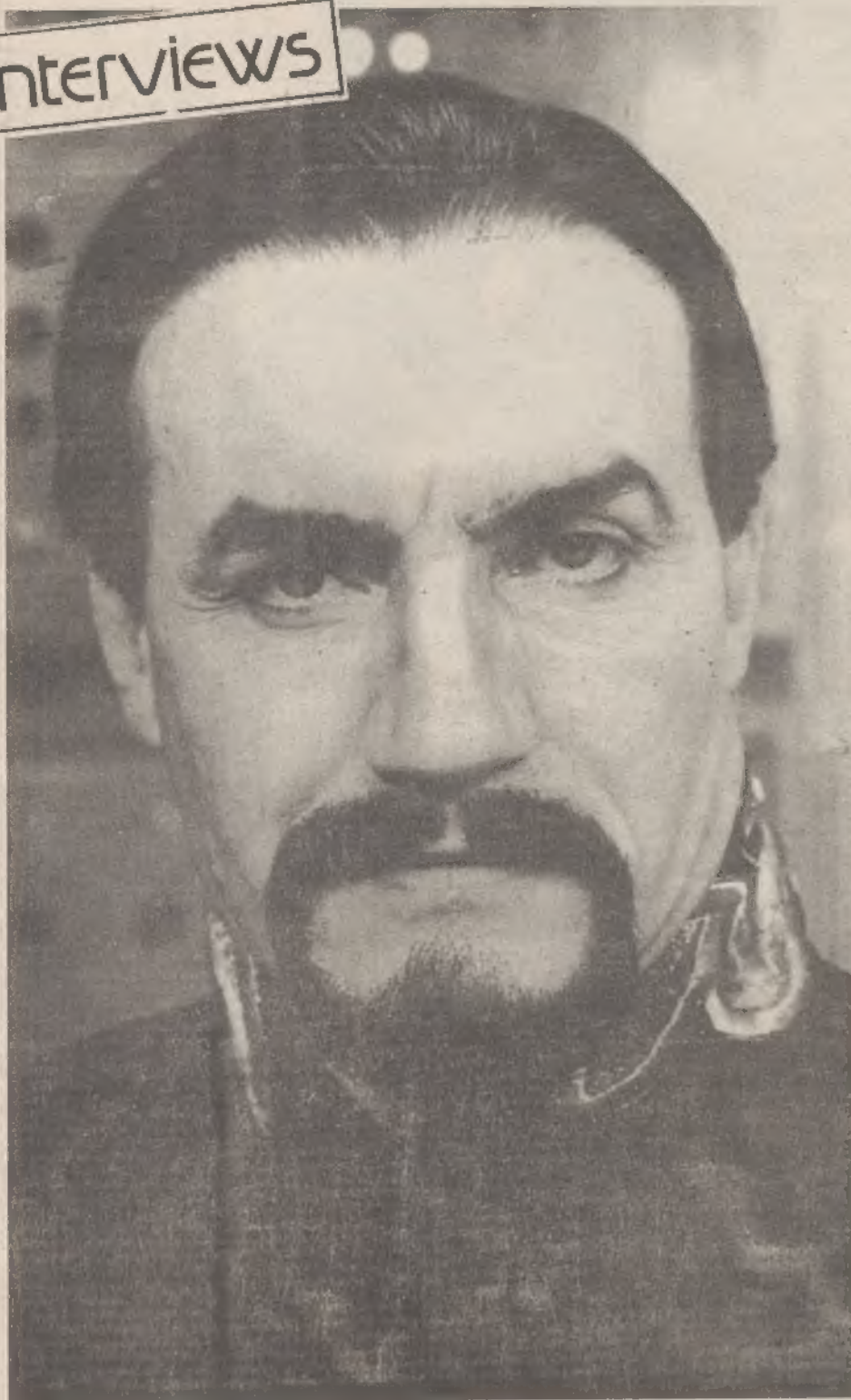
"It depends on how much you believe the actor knows best ... Tom Baker did the Doctor for seven years and by that time he really did know the character inside out. However, when you've only been doing it for

eight months or so you still rely very heavily on the back-up from those more involved with the paraphernalia of **Doctor Who** who were there before me."

Asked then to give his own summation of the fifth Doctor's character Peter Davison chuckled momentarily before replying. "I think he has a certain amount of tunnel vision! He's not always the wisest of men. Maybe when he sits back and ruminates on the way things have gone he *is* wise, but I think that he's headstrong and he makes more of a mess of things in the short run until

ANTHONY AINLEY

Interviews



It was an incredible transformation. An act of facial and bodily metamorphosis to rival anything Henry Jekyll achieved during even his wildest potion-induced schizophrenia. It began mid-morning at the BBC's Television Centre in Shepherd's Bush. A slight, rather slender man watching nonchalantly from the background of the studio housing the sets for the *Doctor Who* serial *Time-Flight*.

Dressed casually in a track-suit the man could easily have been one of the scenery shifters, or perhaps a cameraman awaiting

his cue. Certainly there was little to distinguish him from the members of the technical teams already assembled on the floor of Studio 8. A slightly Germanic look perhaps, or was that just an illusion sparked off by the sweep of the stranger's brown hair, from left to right across the forehead, parted above the ridge of the left eye.

A short while later the stranger disappeared through one of the doors leading to an area designated, by the sign above the door, "Make-up". Some time after that the same figure re-appeared, yet only the keenest of

observers would have spotted the similarities between him and the amiable character that had first passed through those doors. By his face, his apparel, even by his movements he commanded attention. The rich, velvety garb defied even the light to come near it, absorbing the brightest ray within its dark, sleek folds. Above the high-necked collar a dark, satanic beard jutted proudly from the figure's chin. Either side of the prominent nose two cold, hard eyes gazed out with malevolent intent—the sharp, vaguely pointed eyebrows accentuating the sweep of his tall forehead crested by a swept-back mane of jet black hair. This was no man of mortal birth. He was indeed what he purported to be—a foe to rival one of the greatest minds in the Universe; a permanent shadow on the Doctor's reluctant crusade towards goodness. Like some advocate of the Devil himself he was as he arrogantly proclaimed himself to be—The Master!

Every good hero needs a good villain and the Doctor has the Master. Where the Doctor strives to make the realms of Time and Space better places for indigenous populations to live, the Master delights only in their corruption and ultimate destruction. Unlike the Doctor, who holds compassion, mercy and high values of justice, the Master knows only the temptations of his own black hearts. He is evil but on a grand scale. He would burn a planet to light a match, destroy a world to test a theory; a personification of apocalypse thinly disguised by a veil of elegant nobility.

The Master ranks along with the Daleks as one of the intrinsic reasons for *Doctor Who's* success. He is the epitome of all the Doctor fights to combat, and, played by the right actor, his role in the series can equal, and perhaps even overtake at times, the popularity enjoyed by the title character.

The part of the Master was devised in mid-1970 by the Producer Barry Letts and Terrance Dicks, his Script-Editor, both of whom felt the series needed a humanoid villain to match the robotic evil of the Daleks. They devised the character of the renegade Time Lord and an inspired choice led Barry Letts to select Roger Delgado for the part.

Delgado took the part of the Master and made it a virtual household name. Newspapers featured articles about the man behind the beard, comics filled pages with pin-ups of the satanic villain and even Jon Pertwee himself echoed a few rumblings of disquiet when the Master took top billing on the cover of a January 1971 edition of *Radio Times*.

It came as a great shock when, in June 1973, it was announced that Roger Delgado had lost his life in a car crash in Turkey.

The Master was dead, or was he? Philip Hinchcliffe, who succeeded Barry Letts, thought otherwise and with his Script-Editor-cum-writer, Robert Holmes, they produced one of the classic serials of *Doctor Who*, *The Deadly Assassin* which saw a cadaverised version of the Master menacing the Doctor on the Time Lord home planet of Gallifrey. The ending of that serial was left open-ended to allow for a return of the Master perhaps with a new face. However it took until 1980 before the next stage in the saga was undertaken, this time by Producer John Nathan-Turner.

His team working on *The Keeper of Traken* brought the Master back in the body of Geoffrey Beevers (Peter Pratt had played the

he's sorted out his own problems. He doesn't always act for the best. Quite often he'll land in a certain situation and, obviously, the common sense thing to do would be simply to leave—to get out of there because it's dangerous to everyone. But he doesn't get out, he wants to find out what's going on, he's got to explore . . . and thus he gets embroiled in the story."

Looking then to specific choices from the seven stories transmitted so far were there any among them that Peter Davison was particularly happy with both from his point of view as the Doctor and as an overseer of the entire series?

"I was quite happy with the second to last one—*Earthshock*. It was well written and very pacy, and based on quite a neat idea. In some ways it was reminiscent of old *Doctor Whos* from way back in how it came full circle. It was very compassionate and the baddies, the Cybermen, although they were bad, were not thoroughly bad if you know what I mean. *The Visitation* was one I also enjoyed as well—also written by Eric Saward."

Had Davison then a personal preference for dialogue-based serials or those with elements of Jon Pertwee-style action scenes?

"Oh, I like the action scenes actually which is why *Earthshock* is my favourite. On reading it and when we did it we established a very fast pace. Plus we had the leap from one place to another—it wasn't all set in one location which made it appeal to me."

A point Peter Davison was keen to stress was that despite his personal penchant for action it was the Troughton-type of Doctor which appealed to him rather than the more gadget-conscious Doctor of Jon Pertwee. Partly this was due to Troughton being the Doctor he watched before he (sort of) grew out of the series though he accepts with some reservations the comments frequently made about the fifth Doctor; that he is Troughton-esque. "I don't think it was ever deliberate. It has more to do, I would say, with the fact that I am younger than any of the others. I felt, in a way, I had to be more fallible because I didn't want to play him as a hero as such—I like, dare I say it, a *Buck Rogers* type figure. I was never pushed towards this but the implication always is that if you get someone younger to play a lead part like that you tend to try and make him dashing. I felt he should be a sort of anti-hero, not evil so much that he doesn't go about things in the way a normal hero would."

Part of this veering towards greater fallibility was exhibited in the loss of the Doctor's dependence on gadgets like the sonic screwdriver which made its last appearance this season. Peter Davison admitted a liking to using props as a dramatic aid but only mundane ones. As for the much-queried stick of celery—the hallmark of civilisation as *Castrovalva* would have us believe . . .

"That is a question you will have to ask John Nathan-Turner," replied Peter Davison. "He came to me one day and he said I think he (the Doctor) should have this piece of celery on his lapel, and that's where it has been ever since."

With horrendous visions of toy shops filled with cardboard wrappers displaying *Doctor Who's Celery* for the under sixties swimming before his imagination Davison turned to discussing his involvement with the commercial enterprise side of *Doctor Who*. Was there



PETER DAVISON



Master in *The Deadly Assassin*) still swathed beneath the shards of rotting skin looking, if possible, even more degenerate than the creature seen in the earlier story. But, at the very end of *Traken* a sting in the serial's tale saw the wizened remains of the Master merging with the body of the kindly Traken councillor Tremas, father to Nyssa. The result of this merge was a single entity stripped of the rigours of age—a powerful body with a powerful mind, and a chance for character actor Anthony Ainley to stamp his mark on one of television's science fiction's most durable roles.

Anthony Ainley is known for his versatility in character parts, ranging from heroes in *Spyder's Web* to villains in feature films like *The Land that Time Forgot*. Nevertheless, his face is hardly that of a person who might more obviously have acceded to the part. His striking appearance as the Master is a product of the skills of Make-Up artists like Dorka Nieradzki. So how then was he chosen to play the Master?

"I was lucky enough to be in *The Pallisers* which was a big production BBC series. John Nathan-Turner was working on that. He remembered me and later asked me if I'd like to



play the part of The Master."

Ainley's part in *The Pallisers* was that of the priest Emelius who, despite his ecclesiastical title was a decidedly less than saintly figure. Ever one to look after himself the smarmy Emelius took whatever chances he could find to turn a handsome profit and it was this unscrupulous nature which made the character somewhat of a distant cousin of the Master: a superficial air of charm and dignity masking a devious villain underneath. Like Peter Davison, Anthony Ainley was invited to take on his role in *Doctor Who* rather than having to line up for an audition.

Nevertheless, in accepting the part some consideration must have been given to the notion of stepping into another man's shoes, most notably Roger Delgado's charismatic performance. Was it as source of trepidation when it came to Ainley deciding whether or not to accept John Nathan-Turner's invitation?

"It is an added hazard doing parts somebody else has done," he agreed, "the obvious risk is that you may be compared; thought not to be as good as, that sort of thing... Nevertheless, I don't think I was ever in real trepidation because the Master is such a good

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ANTHONY AINLEY

PETER DAVISON



much pressure on him to become involved in the very lucrative selling side of the programme?

"Yes, it is unavoidable. Even if one hated the notion one could not duck away from it—it is part and parcel of being *Doctor Who*. At the same time I try to do as few as possible promotions as *Doctor Who*—actually in costume and as the character—because I find it, I suppose, somewhat difficult. I enjoyed very much the Lord Mayor's Show, touring the streets, that sort of thing. I don't enjoy, that much, making appearances where one has to speak actually as *Doctor Who*. If I'm going to do an appearance I prefer to do it as me, as the person who plays *Doctor Who*."

Patrick Troughton avoided publicity as the Doctor like a plague, fearful of his face becoming too known in that one role. Conversely, Jon Pertwee, ever the professional showman, took the selling of *Doctor Who* to its furthest limit such that the Doctor's face was even appearing on *Sugar Smacks* cereal boxes. Where were Peter Davison's loyalties in this respect?

"If I tend anything it is towards avoiding the publicity, but I think the programme is so big



that you can't actually do that now without crippling a very successful operation. So I do go along with it but I don't feel it is entirely necessary to act as if you were all the time *Doctor Who*. Where I sign autographs, for instance, for a child I put 'Best Wishes, Peter Davison.' A parent asking me for an autograph for their child might say, 'oh put it from *Doctor Who* otherwise he won't know who it's from.' I feel personally that children are a bit more perceptive about actors playing parts than adults give them credit for. They can perceive that Tom Baker is no longer playing *Doctor Who*, someone else is but the show is just as gripping for them."

Possibly as a counter to the above the next question Peter Davison answered was on anything the role of the Doctor has taught him as an actor. Is becoming the Doctor mentally taxing on an artist's repertoire, or is it as effortless as Davison makes it appear?

"In some ways it is incredibly taxing, in other ways it isn't taxing at all. It's taxing because you are given nothing to go on. You have to go on and make it your own which is very strenuous. Normally when you approach a part you are told a background of the

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part and such a joy to do. At the back of my mind there is always the thought that everyone enjoyed Roger Delgado's portrayal but that just means I've got to be pretty darned good in return."

That Anthony Ainley succeeded in both taking over Delgado's title and moving his portrayal away from overt links with the first incarnation is beyond doubt. The trilogy to the Master's return, spanning *The Keeper of Traken* to *Castrovalva* made him an overnight hit in the series with fans and casual viewers alike left clamouring for more examples of his supreme villainy.

But the major distinction between the two Masters is in the latter incarnation's far more obvious streak of sadistic villainy. A lot of the humour has vanished from this Master but was it by Ainley's choice? Who actually concocted the new set of facets the Master would exhibit in his current body?

"I think it was a collaboration. The Producer, the Director and me, plus the Make-up and Wardrobe people. A lot of it had come from me though when it came to making ultimate decisions. You rely on instinct when talking such matters over with a Producer, a Director or whatever—saying 'yes, we'll keep that in, or no we won't.' I believe that if you are tackling an acting job a lot of it has to come from you; from your gut reaction to the script. You have to feel for your instincts in

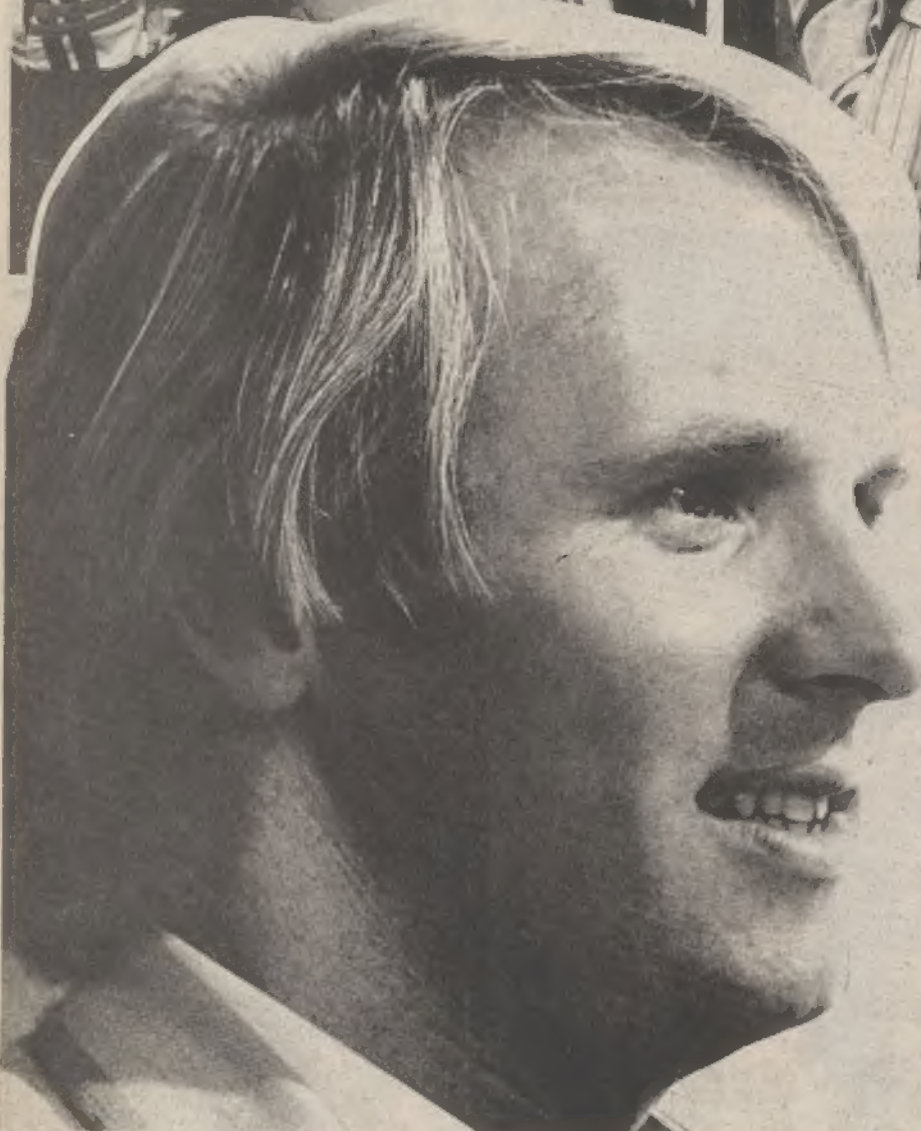
tackling any dramatic role really. I mean if it all came externally, none of it from you but from what people are trying to impose upon you, then I think it is nowhere near as interesting to do. I don't really like to talk about acting but I do feel that if it comes *from* you, then it will be real, it will be exciting and it will be believable."

In acting circles there is a continual debate on which parts are better to play—heroes or villains. The hero is popular because predominantly he, or she, is the one the audience will sympathise with and follow faithfully, especially in a series production. Villains, on the other hand, have wider parts to play because they are allowed to do all the things the hero cannot. Asked this question though, Anthony Ainley refused to be drawn and was adamant in his viewpoint.

"It is nice to do both. The real answer to this question is that what one likes is a good script and a variety of work. I like to do the 'Who's-for-Tennis' parts as well, but they are such good parts, these Master stories, that I am actually thrilled to be doing them."

Like the Doctor and the regular companions the part of the Master draws a lot of feedback as can be measured by the sackfuls of mail which arrive daily at the *Doctor Who* Production Office in West London. Unlike most television productions the letters to *Doctor Who* are as wide in subject matter as





characters you are playing. For example he might be from the north of England, had parents like this, went to school in somewhere like this and from there you can build up your idea of the character. With **Doctor Who** you can't do that at all. You can't rely on people saying, 'oh well, Tom Baker did it this way, Patrick Troughton did it that way,' etcetera, it has to be a solo effort and from that point of view it is very taxing. On the other hand, to be honest, you are mostly relating a storyline which in some ways is the easiest thing of all to do—you just have to simply think what you're doing and don't worry about the character—that will take care of itself."

The last subject Peter Davison was able to discuss before the sudden appearance of a Floor Assistant summoned him back to the recording studio was the ever-present worry, in fans' eyes, as to how long he would wish to remain in the role of **Doctor Who** before succumbing to the lure of Hollywood or more enticing roles. This was something he gave very careful consideration to before answering.

"Doing the first season hasn't put me off doing it for any length of time to which I'd envisaged doing it, but exactly how long I'll do it for I just don't know. I will certainly give it what I consider to be a substantial time but I think I can safely say I don't want to break any records for duration. At the same time though, I doubt I'll be the shortest."

PETER DAVISON



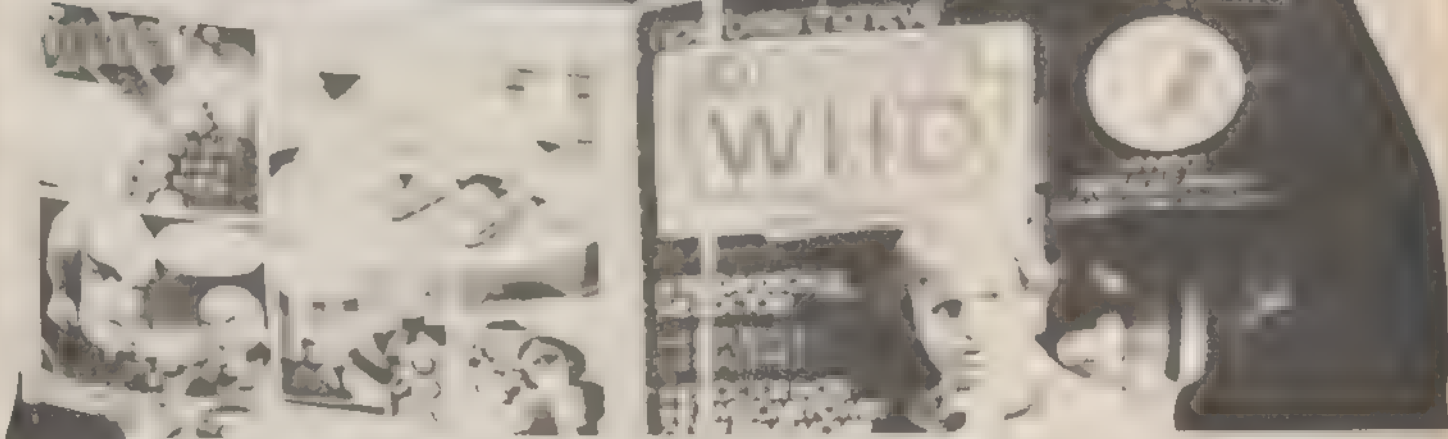
they are diverse in age-group. What kind of mail gets addressed to Anthony alias the Master?

"I've received letters for a long time now, mainly because I've done so many things, so it's nothing new to me. What is interesting though is the kind of letters one gets from **Doctor Who** fans. On the whole they are very intelligent . . . and they tend to know more about the part than I do," Ainley admitted wryly. "As an age group they all tend to be under thirty. (I did get one this morning though from a woman writing on behalf of her two sons). What surprises me is that they tend to be over twenty and a lot of them and a fifty-fifty mixture of male and female. I'm not playing a heart-throb figure so I don't get a large female outpouring in terms of the content. Roger was charming, I'm not—you can't help that. You've either got charm or you haven't and I haven't got much!"

In replying to that last question Anthony Ainley's features temporarily set into what could only be described as the Master-look; a definitive, no-nonsense determination to get across the point he was making. The speed of the shift was quite startling and made for an easy appreciation of just what qualities the Producers and Directors saw in him to decide his suitability as the Master. Was this an inadvertant slip into a stage creation or a hidden dark side to Anthony Ainley's own personality? A good clue was gained from asking a question on his attitude towards typecasting. Actors who tend to play themselves usually get parts which are not too diverse from one another while others prefer to submerge their own image to the dictates of the script. So what was Anthony Ainley's view on the possibility of getting typecast as The Master?

Firstly a sly smile, then, with a slow, measured tread he said simply, "I like to be cast!"

A perhaps strange answer from a person who once dared command all the peoples of the Universe yet it served to emphasise the sometimes quite enormous gap that exists between a true character actor and the parts he plays. A face in the crowd of life, and a faceless figure for the Make-Up Supervisor's art. Today: a super villain, tomorrow: a Traken counsellor, an elderly Portreeve, Who knows (or does he) . . . ?



ANTHONY AINLEY

The Doctor Who Archives

INVASION OF THE

DINOSAURS

EPISODE ONE

The Doctor and Sarah, on their return from their adventure in the Middle Ages, find themselves in a London denuded of people and transport. In the distance they hear crashing noises, as if trees were falling. The telephones are all dead. Then they see a man enter a jewellery shop, and follow him in. He threatens them with a gun. When he leaves, they follow and here a noise that sounds like a roar of a monster. They find the man dead, and roof of his car crushed in.

In the meantime, at an emergency headquarters in a school classroom, Brigadier Lethbridge Stewart, with the help of Captain Yates and Sergeant Benton, is supervising the charting of sightings on a board. Yates sends a note asking for more men. It is taken to General Finch, the military commander of London, which is now under marshall law.

The Doctor and Sarah follow a group of looters into a garage, where the Doctor is attacked, but when they here firing outside his assailants leave. Their lorry is filled with furs – the Doctor already has money and ornaments from the jewellery shop (when he tried to enter a police station it was locked). A pterodactyl suddenly appears, but they make their escape in the lorry, only to be stopped by soldiers and arrested. At the nearest military post they are questioned and photographed.

The latest batch of photographs of looters is sent to UNIT headquarters, and Benton excitedly shows the Brigadier the picture of the Doctor. The Brigadier is due at a conference with General Finch, and so he sends a despatch rider to the place where the Doctor is being held.

In the meantime, the Doctor and Sarah escape. Unfortunately, as their getaway car they pick the van that is to take them to the detention centre. They are on their way when they suddenly stop, and their escort begins to fire at something. They look out of the window and see a tyrannosaurus rex.

EPISODE TWO

While the attack is going on, the Doctor and Sarah escape and take shelter in a nearby garage. There is another man there – an apparent peasant – who says that the King of England is Richard, but because he is away on a Crusade to the Holy Land, John rules. He attacks the Doctor with a knife, but then vanishes. Someone else arrives – the Brigadier.





Back at UNIT headquarters, the Brigadier tells them that soon after the Doctor went on his journey to the Middle Ages (in "The Time Warrior") a variety of prehistoric reptiles began to appear in central London. The species included tyrannosaurus, triceratops, stegosaurus, pterodactyl, and others. There was panic and loss of life. The entire area was evacuated, and the British Government moved to the northern town of Harrogate. Now the criminal element is taking advantage of the situation. The monsters are being contained in the central area and prevented from moving into populated districts. But where they come from, and where they go, is unknown. The Doctor has an answer at once; they go back into the past from where they came. At that moment, the man in charge of military operations in the area enters and at once dismisses the Doctor's theory as nonsense. General Finch's theory is that the creatures have been secretly bred by some scientist, from whom they have now escaped.

At that moment another sighting is reported, and the General at once orders field guns to be sent to destroy the monster. The Doctor stops him; if he is to get to the root of the mystery, he needs it alive. He goes with the Brigadier, and they find a stegosaurus—a large but amiable dinosaur with a brain the size of a walnut. Before it can be captured, it vanishes in what the Doctor realises is a time eddy.

Back at headquarters the Doctor gives as his opinion that the phenomena are deliberately being caused by someone using massive amounts of nuclear power.

In an underground laboratory somewhere in central London, the dials are registering millions of volts. Butler reminds Professor Whitaker that the next time transference is due in one hour. The professor asks how he can be expected to work on his main project with these constant distractions. Butler says that the authorities must be kept off balance; after all, London has been emptied.

The Doctor is making a stun gun, watched by Mike Yates, who is most interested in the project.

Butler tells Whitaker that their friend from UNIT has arrived; he has come in spite of strict instructions not to do so because he feels that there is an emergency. It is Yates.

Charles Grover, Minister with Special Powers, arrives at UNIT headquarters. The Doctor realises that this is the man who started the anti-pollution organisation, the Save Planet Earth Society, and gives him a most cordial welcome.

Yates tells Whitaker that the Doctor is probably the most brilliant scientist on earth (Whitaker obviously does not agree) and he could well ruin Operation Golden Age. He himself will do nothing to harm his friend and Whitaker tells him that he need only sabotage the stun gun.

The sighting of an apatosaurus is reported. The Doctor and the Brigadier hurry to the place, and Yates is also there. While no one is looking, he clamps a small metallic disc on the gun. The Doctor approaches the beast and fires. Nothing happens. Then there is a roar and he turns to see behind him a tyrannosaurus.

EPISODE THREE

The Doctor is rescued by Yates, who pulls the disc away from the gun and uses it himself. The unconscious tyrannosaurus is taken away to a hangar on the fringe of the military zone.

Yates returns to the laboratory, furious with Whitaker for the attack. He feels that the Doctor might be sympathetic to their project, but the professor and Butler say that at this

late stage they cannot take such a risk. Yates must make sure that the Doctor's recording instruments do not work, so that when the tyrannosaurus returns to its own time, the energy transference will not lead him to their laboratory. They promise that no harm will be done to the Doctor.

In the hangar, the still unconscious tyrannosaurus is chained, and the instruments are in position. Sarah reports to the Doctor that there is someone who might have achieved a form of time travel—a scientist called Whitaker. He disappeared after being called a crank by government advisers, who refused to recommend a grant for his research. The Brigadier will not allow Sarah to take photographs of the monster. Grover and Finch arrive; the former says Whitaker was just an eccentric. When the others leave Finch remains behind and searches for some tools. Using a hacksaw, he cuts through the chains.

Sarah returns with a camera and begins to take flashlight photographs. The monster, roused by the flashes, attacks. Sarah discovers that the outer doors are locked. The Doctor returns, sees what is happening, and rescues the girl. The tyrannosaurus vanishes. There is not a single reading on the recording equipment, and the chains have clearly been cut by a tool. Obviously there is a traitor in UNIT.

The Doctor decides to build a different type of equipment to trace the nuclear generation that is being used to transport the monsters. The Brigadier has no evidence of such a generator, but then Sarah has an idea. She calls on Grover and reminds him that once, in the Cold War days, there was a scheme to build underground headquarters for the government in the event of an atomic war. Each unit was to have its own nuclear generator. Grover does not think that this plan got very far, but he takes her into the windowless room where secret files are kept. There they find a document revealing that such a generator was built—just below the building in which they are. The door of the room opens again, but the view beyond is quite different. They are now in the corridor near Whitaker's laboratory.

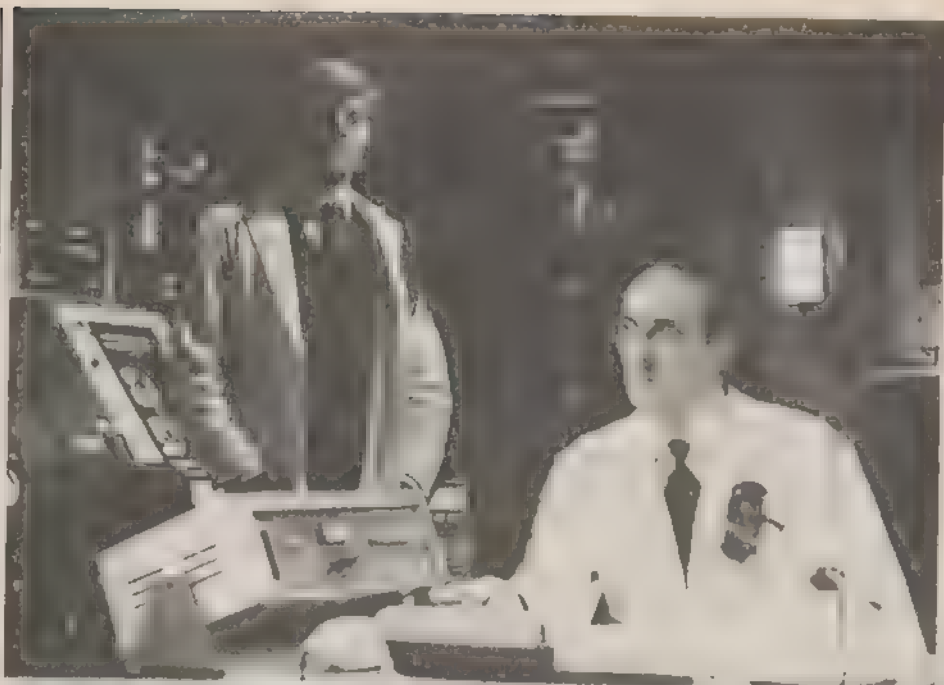
Sarah is taken into a small room used for processing "the travellers" by Grover and Butler. Lights begin to flash, and she loses consciousness. When she comes round, she is welcomed to "the People" by a young man who introduces himself as Mark. He tells her that she is in a space ship which left Earth three months before.

EPISODE FOUR

Yates, now acting as liaison officer with General Finch, hears what has been going on, and in particular about the attack on Sarah. He tells the General that he agreed only to sabotage—not to murder.

The Doctor leaves UNIT headquarters, carrying his equipment and riding a motor cycle. He begins to work his way through London section by section.

Sarah is introduced to Ruth and Adam. She recognises the former as a notable campaigner against pollution, and the latter as a famous novelist. She realises that Mark is John Crichton, the man who ran a three-minute mile. All claim that their previous lives are now behind them and they are on their way to a new earth—a small planet much like the one they have left behind, but still undefiled by technology. There they will build a new kind of world with the simple pastoral people already there. There are two hundred on board their ship, most of them still in a deep sleep. On a monitor screen Sarah sees the other vessels of the fleet, and is told that





she must have forgotten what went on before she left. Then she discovers that she still has the bruise she received when the tyrannosaurus attacked.

In the meantime the Doctor has arrived at an underground station, and before long he has found his way into the Golden Age project's headquarters. He is watched by Butler and Whitaker on a television monitor, and metal doors cut off the various corridors so he is forced to get in the lift. Once there he is attacked by a pterodactyl, but manages to escape.

Ruth and Adam decide that Sarah needs to be re-educated.

With the Brigadier and UNIT soldiers, the Doctor returns to the underground station. There is no sign of a way into the headquarters. The Doctor tells Grover that, in spite of the apparent lack of evidence, it is there below the station. The Minister says that he must have been talking to Sarah, who had a theory that such a place had been built. But in fact, although plans were drawn up, they were never carried out.

Mark reports that Sarah does not seem to be responding to treatment in the re-conditioning room; she is still talking wildly. Adam feels that the selectors must have made a mistake; Ruth says that if the girl does not respond, she will have to be destroyed because they cannot have discord in their new venture.

Grover and Finch are in conference with

Whitaker and Butler. Yates is there too. The count-down is to begin in a matter of hours. They decide that the Doctor must be discredited.

The Doctor receives a call from Professor Whitaker, who says that he has been working on a project for Grover, but has now escaped. He is afraid to come to UNIT headquarters. The Doctor promises to come to him.

The rendezvous is in the aircraft hangar where the tyrannosaurus was kept, and there is now a mysterious piece of equipment there. Then a stegosaurus appears. General Finch enters with the Brigadier, and denounces the Doctor as the man who has been raising the monsters.

EPISODE FIVE

Mark warns Sarah that she is in grave danger unless she comes to her senses. She tells him that the time she spent in suspended animation must have disturbed her mind in some way, and asks him to remind her of what actually happened.

The Doctor is brought back to UNIT headquarters under arrest and is left with Benton who at once allows him to escape.

Sarah discovers that the allegedly automatic controls of the space ship are a fake.

Benton tells the appreciative Brigadier what has happened, and that the Doctor has gone to the underground headquarters.

Sarah proves to Mark that the ship is not in space. She leaves it, and makes her way back—via the file room lift and the ministry above—to UNIT headquarters.

In the meantime the Doctor is dealing with attempts by Finch's soldiers and helicopters to recapture him. He manages to evade all of them.

There is only a very junior soldier—Bryson—at UNIT headquarters, and there is little that he can tell Sarah. Then Finch arrives. Not knowing that he is a leader of the conspiracy, Sarah goes with him, leaving behind a partly-written note. Very soon she is back in the underground headquarters.

Grover tells her that the People are not being taken to a new world; a new world is being brought to them. This will be done by rolling back time to an earlier, purer age. But apart from the selected few, everyone on earth, as well as the generations in between, will vanish. None of them will have been born.

The first stage of the project begins, as the streets of central London begin to fall with monsters. The Doctor, turning to avoid an apatosaurus, finds himself attacked by a tyrannosaurus.

EPISODE SIX

The Doctor escapes, only to come face to face with Finch. However, he is rescued by the Brigadier, who insists that he is a UNIT prisoner. Threatened by Benton's sub-machine gun, Finch has no alternative but to accept the situation.

Whitaker, Grover and Yates are watching the monsters, which have now cleared central London of people. The next stage of Operation Golden Age can now begin. Grover says that Sarah will go with him. She has been shut in a store room, but soon makes her escape through a ventilating grill.

At UNIT headquarters Yates arrests the Doctor and the Brigadier at gun point. He tells them that he will keep them there until the project is complete. Then there is a distraction. Bryson comes in carrying some tea, and the others are able to overpower Yates.

The other People have now come out of suspended animation. Mark and Sarah try to tell them what is actually going on, but only Adam begins to have doubts.

The Doctor and the Brigadier drive through monster-filled streets to the project's headquarters.

Grover, dressed in appropriate space gear, enters the "ship" at Adam's request to sort out the situation. Mark and Sarah are locked up, but Adam, who has overheard Grover's conversation with them, sets the two rebels free. Sarah releases the so-called escape hatch and the would-be travellers are now convinced that they are not in a ship.

The Doctor and the Brigadier, who have been blasting their way in, arrive. Grover orders Whitaker to pull the lever of his machine and begin the actual time transference.

Time begins to recede but the Doctor, because he is a Time Lord, is able to resist the pressure, and reverses the field by adjusting the machinery. Regardless of the Doctor's warning, Whitaker pulls the lever again. There is a violent explosion which produces a kind of localised time field, and the professor and Grover vanish.

The Brigadier begins to make preparations for General Finch's court martial. Yates is given extended sick leave and the chance to resign quietly. The blame for what happened to him is put by the Doctor on the captain's brain-washing experience in the affair of the green maggots.



The mo TIME



The silence inside Studio 8 was almost absolute. Only those with the keenest of hearing could have detected an ever-so-faint sighing from the air conditioning vents that keep the internal temperature somewhere in the chilly sixties. A moment earlier the place had been awash with noise—hammers knocking nails into almost completed sets, scenic crews shifting various props into position, and general vocal hubbub as the sound and camera teams discussed between themselves the ideal positionings for their equipment.

Only one brow was deeply knotted in concentration, that of Liz Mace; the production manager for *Time Flight* and principal link between the director upstairs in the gallery control room and the cast and crew assembled on the studio floor.

A newcomer to the set might be forgiven for assuming her slightly faraway look to be attributable to a lack of divine inspiration. The truth, however, lay in the small black box tucked under her blouse and the two wires leading off from it one of which clipped to a lapel, the other—an earpiece—disappearing beneath Liz Mace's long hair. It is this tiny relay system which keeps the production manager in constant touch with the director without any physical need for the two to meet during the day's recording.

"Shot 202 next please," Liz Mace called out as her unheard communication with Ron Jones (the director) came to an end.

Up on the dias of the impressive Kald's Quarters set Anthony Ainley, superbly masked as the genie-like necromancer, took up his position on the rostrum awaiting the cue to begin acting. Behind him the face of special effects designer Peter Logan momentarily peeped out from behind a panel to check the CO₂ dry ice vapour was filling the crystal globe satisfactorily. Happy that it was he disconnected the feed pipe and retreated back out of camera shot.

The "Quite please we're recording" call from Liz Mace stilled any further conversation and the sudden deathly hush descended over the cavernous studio.

aking of FLIGHT



Out of the corner of one eye Anthony Ainley watched Liz Mace's upraised right arm. "Shot 202 take 1," she announced and then, after a second's pause, allowed her arm to fall. At this Anthony Ainley, as Kalid stepped forward to the globe and gazed into it with mystical contemplation. He reacted slightly to something he evidently saw within the swirling mists and then gave a satisfied smile. "All things come to their appointed end..." he murmured. "Soon, soon the great box will be mine."

The cameras held on to this shot for a few seconds longer until Liz Mace again stepped forward to deliver a perfunctory thank you and the instructions for the next scene.

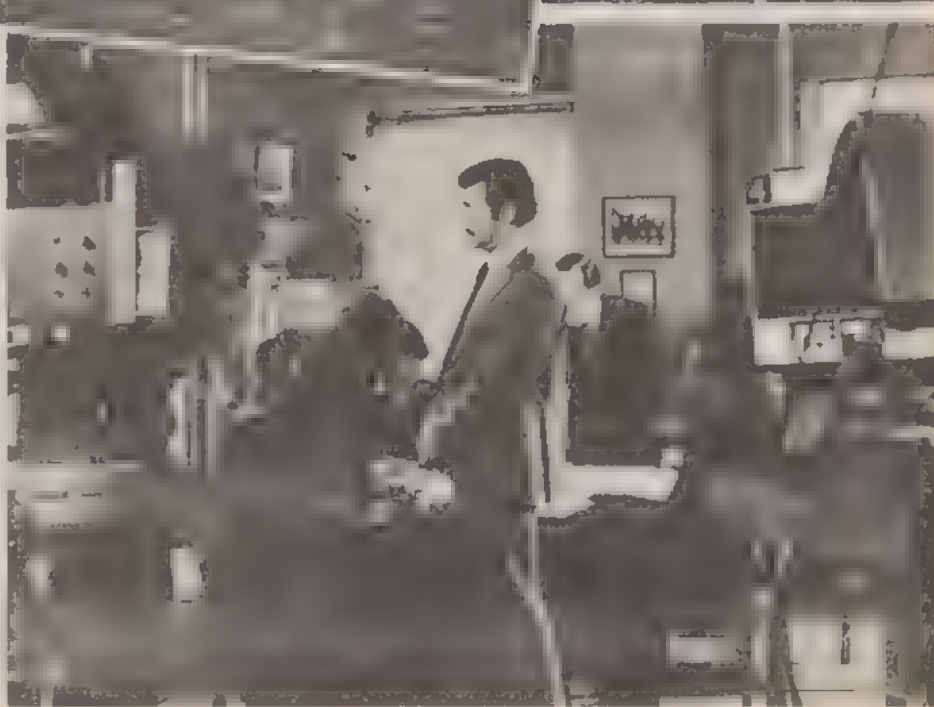
That short sequence took just a minute to record in the studio but in a sense it, and 900 other studio shots, plus the location filmed scenes, could not have been managed without almost a year's work and a vast number of man hours by all the people connected with the making of the last story of the nineteenth season.

Certainly, of all the stories to be done this year, *Time-Flight* was the most complex to arrange principally because it involved many months of negotiation with *British Airways*, the *British Airports Authority* and the staff of London's Heathrow Airport for permission to shoot in and around the airport as well as make use of the most expensive aircraft ever built - *Concorde*.

That permission was eventually granted was a triumph for John Nathan-Turner who spent a lot of personal time and effort on this project to ensure its fruition.

In handling the actual production side of *Time-Flight*, appointed director Ron Jones was very ably assisted by his four designers: Richard McManan-Smith, Peter Logan, Amy Roberts and Dorka Nieradzki.

Credited as the set designer of the show, Richard McManan-Smith's assignments for this serial ranged from simple mundane sets like the Heathrow flight





Controller's office, to the exotic interiors of Kalid's citadel which, as is often with *Doctor Who*, stretched his imagination to its fullest extent. After all, alien citadels are nothing new in *Doctor Who* scripts so coming up with a series of workable sketches and plans that were both original and visually eye-catching was no mean feat.

The most complicated set for *Time-Flight* was undoubtedly the vast heath set which virtually dominated the entire floor of studio 8 during the first recording session on January 20th. Not only did this set have to be big enough for the cast to move freely about and create that agoraphobic feel of being outside on a vast plain, it also had to double as a model stage for all the scenes involving beached *Concordes*, crashed space ships and distance shots of Kalid's citadel. Most challenging of all was the need to design this set so that the citadel model could be seen in shot with the actors in such a way that the perspective gave the illusion of great distance between the cast and the pyramidal structure.

Clever use of a strategically positioned glass matte painting filled the requirement for those shots which demanded an even greater illusion of expansive landscape and if that visual trickery went un-noticed during the finished transmission then it is a fitting

tribute to the level of achievement design work in *Doctor Who* has attained in recent years.

Not to be outdone in the inventiveness stakes, special effects designer Peter Logan had far more on his plate than just the setting up of those model sequences, usually associated with the visual effects department. In fact the spaceships, the *Concordes* and the two TAROIS models were the easy bits. Much harder were those scenes which involved necessary close liaison with other departments. Peter Logan needed to work closely with Dorka Nieradzki for the scene where Kalid's oriental features dissolve into a surging mass of protoplasmic fluid. From Amy Roberts he needed information on the appearance of the Plasmatons to devise the special equipment needed to materialise and dematerialise the creatures in the spectacular fashion seen on the finished broadcast. Peter Logan also needed close collaboration with Richard McManan-Smith on these visual effects props which would be seen on the live sets. Kalid's crystal ball and the pulsating contents of the Xeraphin sarcophagus were aspects of the production which fell within this joint field.

An element usually the preserve of visual effects, but in this case handled by the costume department was the twin-headed "Beast" seen in episode two

Despite its relatively minor role in *Time-Flight* a great deal of care and attention went into the fashioning of this creature, starting with the design on paper drawn up by Amy Roberts, and ending with the finished foam latex creature cast and operated by a member of the Unit 22 special effects company who were also responsible, this season, for realising the Tenleptls from *The Visitation* and the current version of the Cybermen from *Earthshock*.

The Plasmaton costumes were the most time-consuming as far as Amy Roberts was concerned. Each section of the two-part costumes, four in all, had to be sculpted and cast using polyurethane foam with great care applied to the join between the leggings and the top half of the costume to ensure the seam would be invisible during recording.

Someone else worried about seams showing was Dorka Nieradzki, the make-up Supervisor whose work in *Doctor Who* on such shows as *The Leisure Hive*, *Logopolis* and *Four to Doomsday* has gained her a very high reputation for being a perfectionist. Although every artist cast for *Time-Flight* needed some make-up attention before going in front of the cameras, her principal involvement on this show was with Anthony Ainley, transforming him twice over—firstly into the saturnine Master and then into the obese form of Kalid.

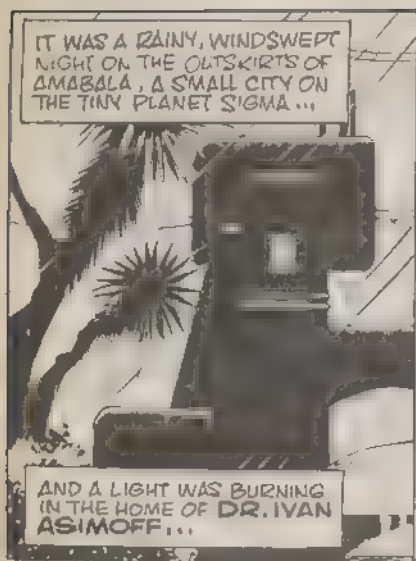
The latter operation required Dorka Nieradzki to have a cast made of Anthony Ainley's teeth by an outside dentist. By law only dentists are allowed to work... (within the mouth) who then put together the set of jagged dentures worn atop Anthony Ainley's own natural teeth.

Unlike John Friedlander's creations, the face of Kalid was not a head mask as such, but rather a series of latex appliances which were gradually built up by Dorka Nieradzki over Anthony Ainley's features with careful colourings then applied to blend them perfectly together.

Even this brief review of some of the contributions made by the principal designers on *Time-Flight* does scant justice to the very large efforts put in by all the assistants, dressers, technical crews and all the other floor staff. Hence the *Doctor Who Monthly* team are very proud to be able to present a rare look behind the scenes at the actual recording of a *Doctor Who* serial. To coin the old phrase of the film industry, without all their help this programme would not have been possible.



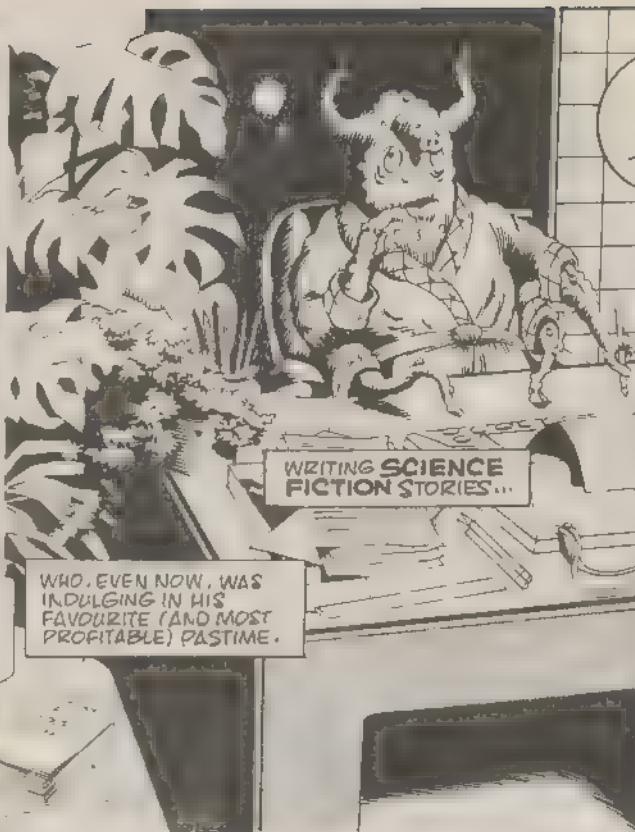
Studio Stills by Susan Moore



IT WAS A RAINY, WINDSWEEP
NIGHT ON THE OUTSKIRTS OF
AMABALA, A SMALL CITY ON
THE TINY PLANET SIGMA...

AND A LIGHT WAS BURNING
IN THE HOME OF DR. IVAN
ASIMOFF...

... WRITER, RACONTEUR,
CELEBRITY... AND THE
PLANET'S LEADING
AUTHORITY ON THE LIFE-
CYCLE OF THE SIGMAN
SAND-WORM...

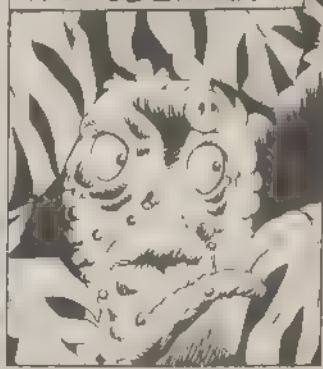


WRITING SCIENCE
FICTION STORIES...

WHO, EVEN NOW, WAS
INDULGING IN HIS
FAVOURITE (AND MOST
PROFITABLE) PASTIME.

THROUGH THE
DENSE, STEAMING
JUNGLES OF THE
PLANET KNOSS'K
CREPT A
STEALTHY FIGURE
... LEAN, IRON-
MUSCLED ...

"THE FEARLESS AND
RESOURCEFUL HUNTER
OF THE GREAT SABRE-
TOOTHED SNARK ...



COMMANDER
CONQUEST HIMSELF
FAMED THROUGHOUT
THE GALAXY...

... AS THE ONLY MAN
TO HAVE FACED THE
GIANT SNARK ... AND
LIVED!



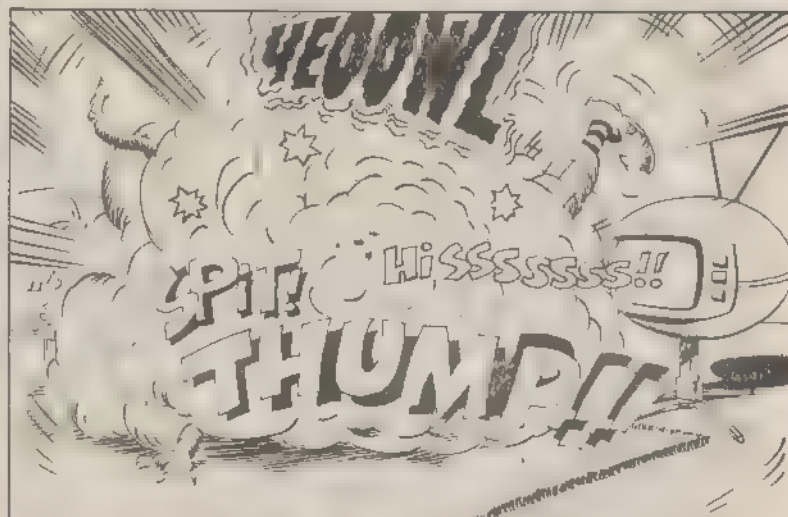
ARMED ONLY
WITH HIS ERYLON
HUNTING-
KNIFE ...

2222

THE GREAT
HUNTER
STALKED
HIS PREY!



HE ATTACKED!"

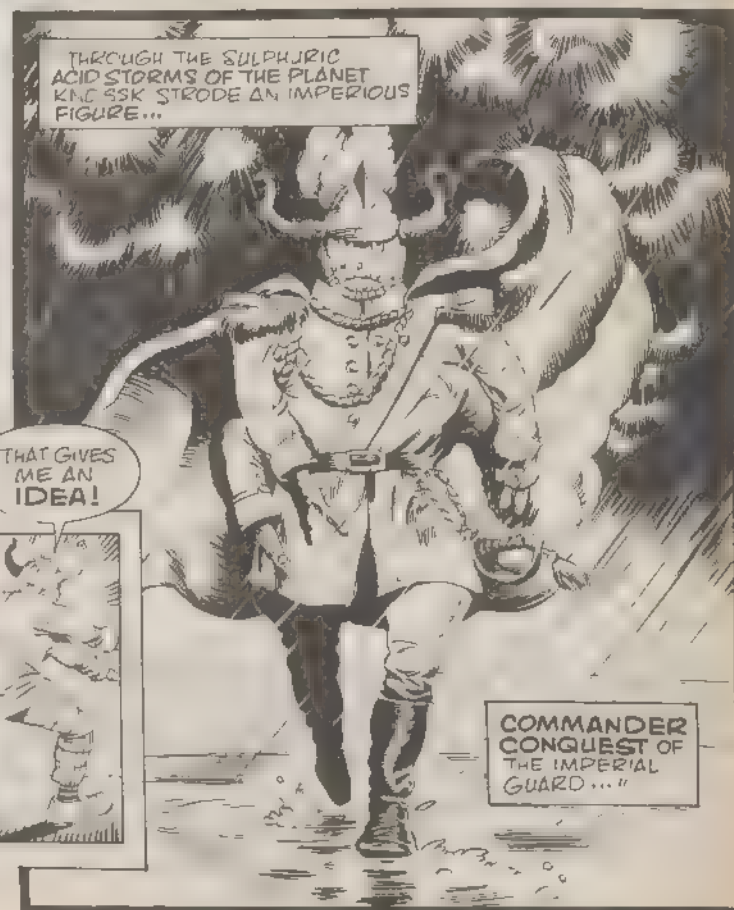


The FABULOUS IDIOT

WRITER: STEVE PARKHOUSE ARTISTS: STEVE PARKHOUSE and GEOFF SENIOR EDITOR: ALAN MCKENZIE

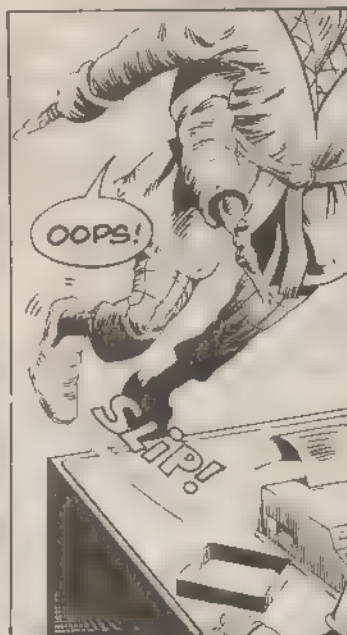
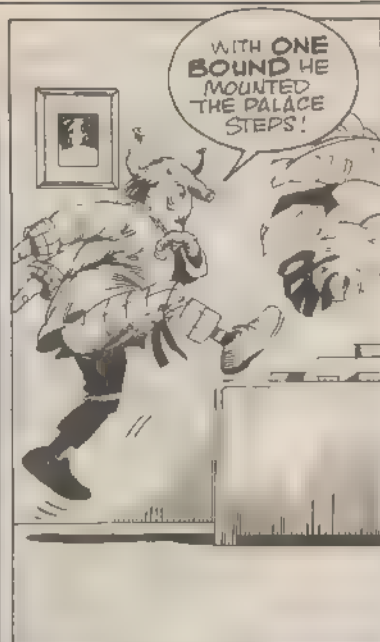


AT THAT MOMENT, ACROSS TOWN, WE FIND A CREATURE ALSO ENGAGED IN AN ACT OF CREATION.

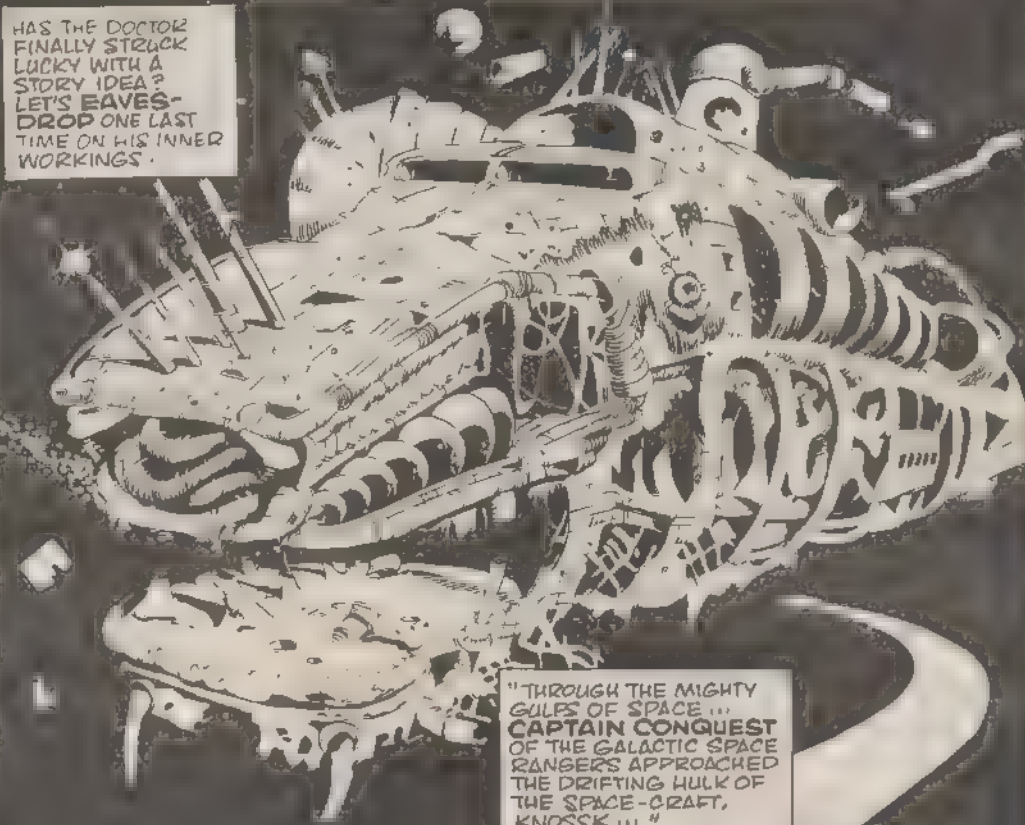


MEANWHILE, DR ASIMOFF WAS STILL SEEKING INSPIRATION...





HAS THE DOCTOR FINALLY STRUCK LUCKY WITH A STORY IDEA? LET'S EAVES-DROP ONE LAST TIME ON HIS INNER WORKINGS.



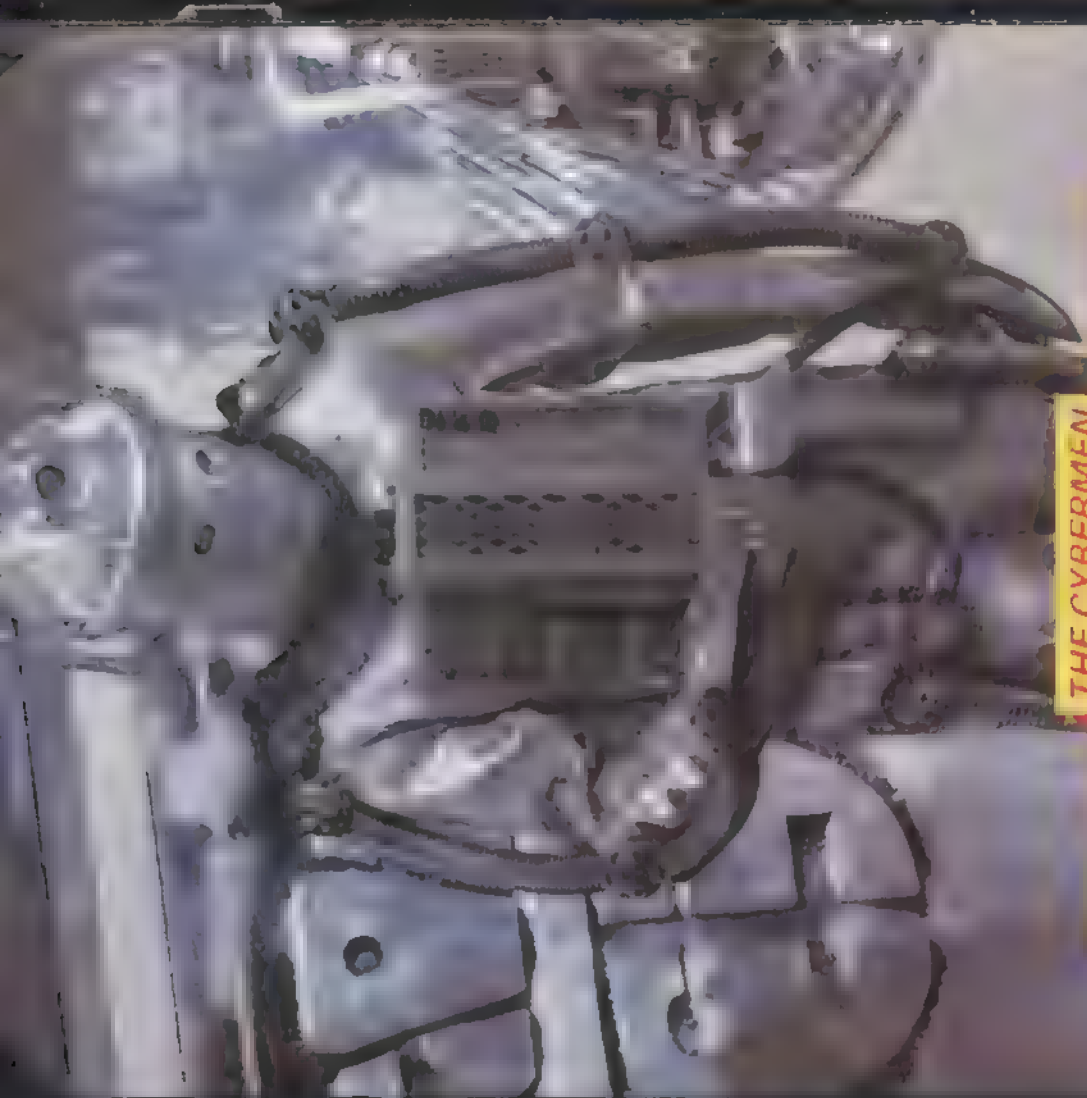
"THROUGH THE MIGHTY GULFS OF SPACE... CAPTAIN CONQUEST OF THE GALACTIC SPACE RANGERS APPROACHED THE DRIFTING HULK OF THE SPACE-CRAFT, KNOSSK..."

GIANT MAGGOTS

These maggots are made from a special mixture of food and NITROGEN. They are used in the production of compost. They are also used in the production of animal feed.



NO NITR



THE CYBERMEN

Part of a part made of metal and a part of a man, the Cybermen are the most advanced and ruthless of the Doctor's enemies. They are a race of cold, logical beings who have lost their humanity and are now only machines. They are the most dangerous of the Doctor's enemies, and they are the most powerful. When the Cybermen first appeared in the Doctor's story, they were a threat to the world. They were a threat to the Doctor's story. They were a threat to the world.



THE SEA DEVILS

The Sea Devils are a race of advanced, intelligent, and highly aggressive creatures. They are the Doctor's most dangerous enemies, and they are the most powerful. They are a threat to the world, and they are a threat to the Doctor's story. They are a threat to the world.

THE ZYGONS

THE ZYGONS are a race of alien creatures who are the result of a genetic experiment carried out by the Daleks. They are a hybrid of human and Dalek DNA, and are capable of taking the form of any human being. They were first introduced in the 1965 serial 'The Zygon Invasion'.

THE DALEKS

THE DALEKS are a race of alien creatures who are the result of a genetic experiment carried out by the Daleks. They are a hybrid of human and Dalek DNA, and are capable of taking the form of any human being. They were first introduced in the 1965 serial 'The Zygon Invasion'.





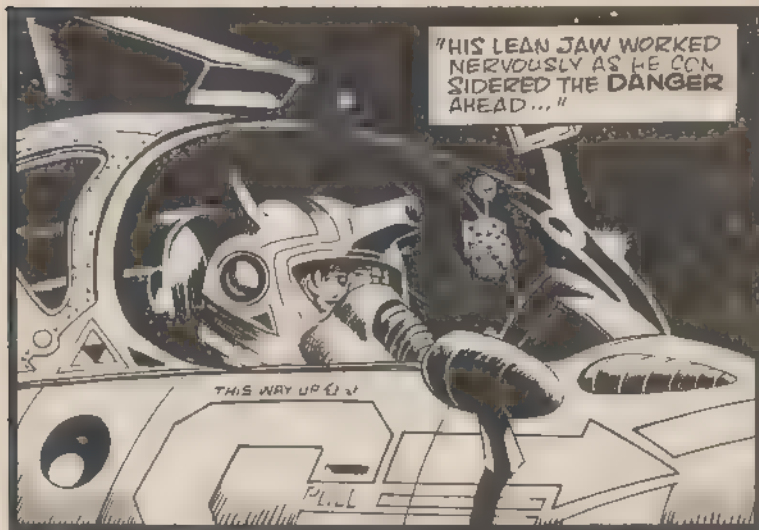
DAVROS

The mad scientist who created the Daleks, Davros is a brilliant but twisted genius. He is the mastermind behind the Dalek Empire, a race of ruthless, mechanical creatures that seek to dominate the universe. Davros's obsession with power and his willingness to sacrifice everything for his goals make him one of the most terrifying villains in the series.

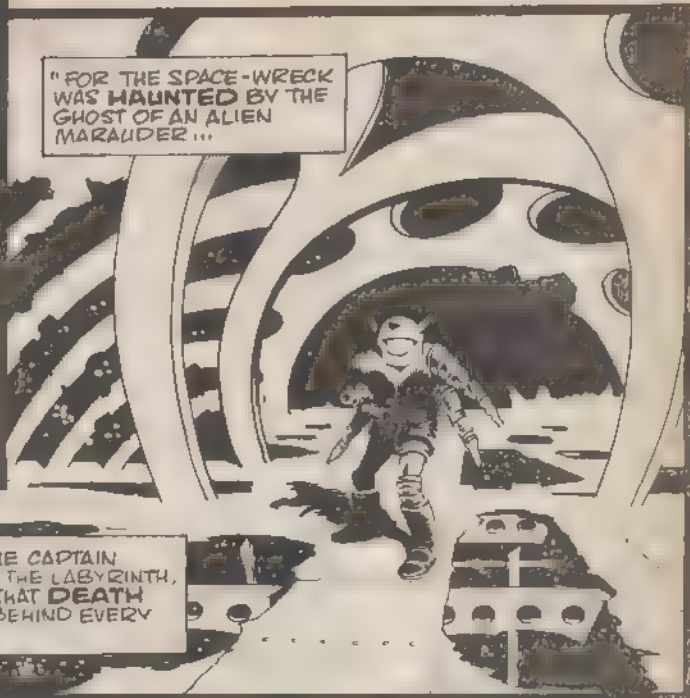


THE AXONS

The axons are the central nervous system of a Dalek, a complex network of red and orange fibers that control the creature's actions. These axons are highly sensitive and can be damaged by heat or fire, which is why Daleks are often seen wearing protective suits. The axons are also the source of the Dalek's distinctive "clanking" sound, which is a result of the electrical impulses traveling through the fibers.



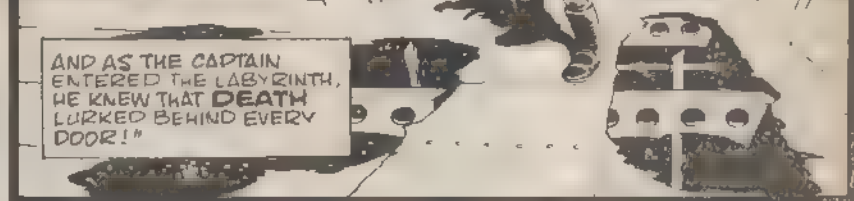
"HIS LEAN JAW WORKED NERVOUSLY AS HE CONSIDERED THE DANGER AHEAD..."



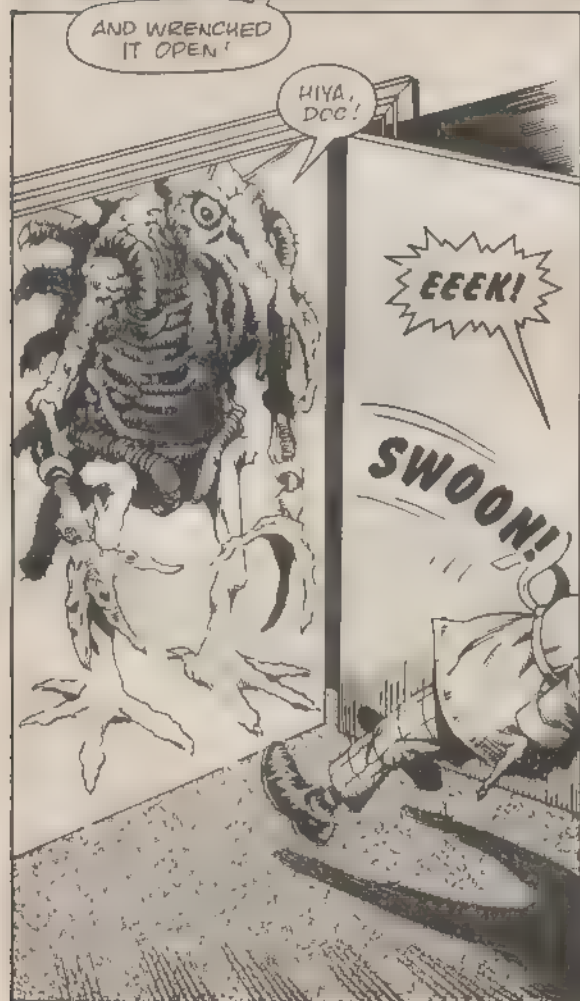
"FOR THE SPACE-WRECK WAS HAUNTED BY THE GHOST OF AN ALIEN MARAUDER..."



UNDETERRED, HE LEAPT TO A BULKHEAD DOOR...



AND AS THE CAPTAIN ENTERED THE LABYRINTH, HE KNEW THAT DEATH LURKED BEHIND EVERY DOOR!"



AND WRENCHED IT OPEN!

HIYA, DOC!

EEEEK!



I'VE FINISHED IT, DOC... THE COVER ILLUSTRATION FOR YOUR LATEST BOOK...



I THINK THIS ONE WILL REALLY WIPE YOU OUT! HAW, HAW!

The End

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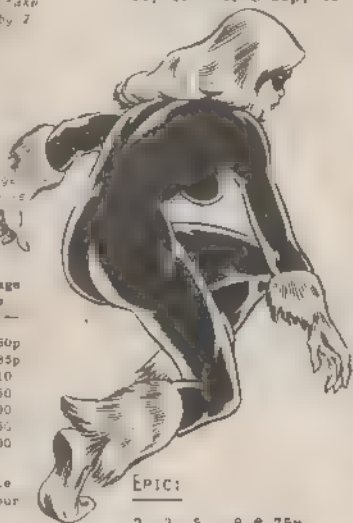
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JOHN FRIEDLANDER

maker of monsters

Way back in issue 57 of *Doctor Who Monthly* we featured an extensive interview with sculptor John Friedlander whose work in *Doctor Who* spanned the latter Troughton serials to midway through Tom Baker's era.

The article featured a whole range of stills depicting the more famous of Friedlander's *Doctor Who* aliens, but not a few of you wrote to us afterwards enquiring why no photographs of John Friedlander himself had been printed

Well, now it can be told The reason for the omission was simply one of not being able to get any stills developed and printed before the all-important deadline by which time *Doctor Who Monthly* must be ready for handing over to the Printers

However, in answer to your requests, we are very happy to be able to present, perhaps somewhat belatedly, a complete photo feature on John Friedlander along with a rare set of stills showing him at work in the Visual Effects Department taken in 1972

Hawk-eyed readers may be able to spot from the photographs some of his famous aliens in stages of their production

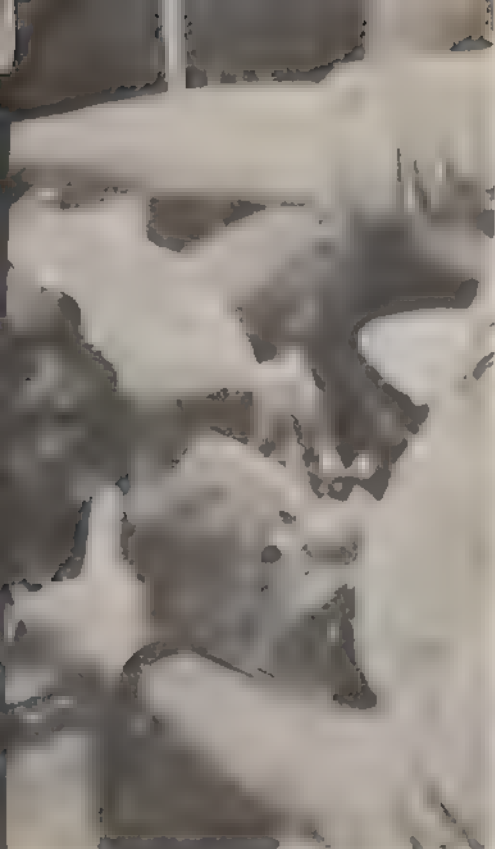
The bald headed mask is that of an Ogron before the addition of its many layers of hair Shown being removed from its mould is a primordial Sea Devil, without the thin layers of material joining its "horns" together which were applied later to make each Sea Devil unique in appearance Last, but by no means least, the photo feature presents Friedlander's ultimate alien for *Doctor Who*, the Draconian





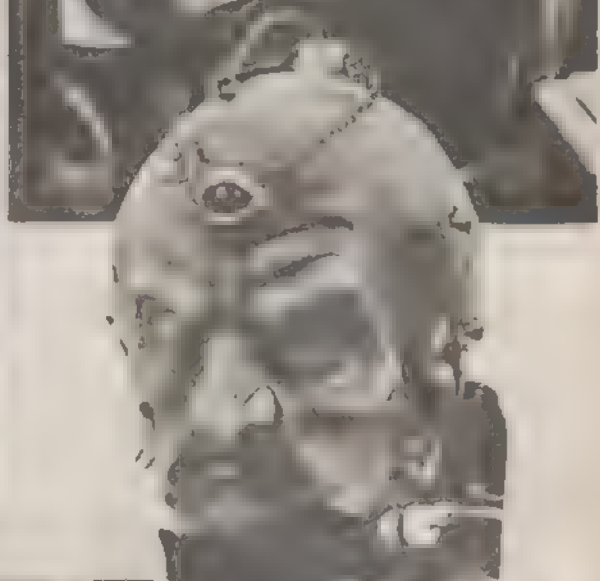
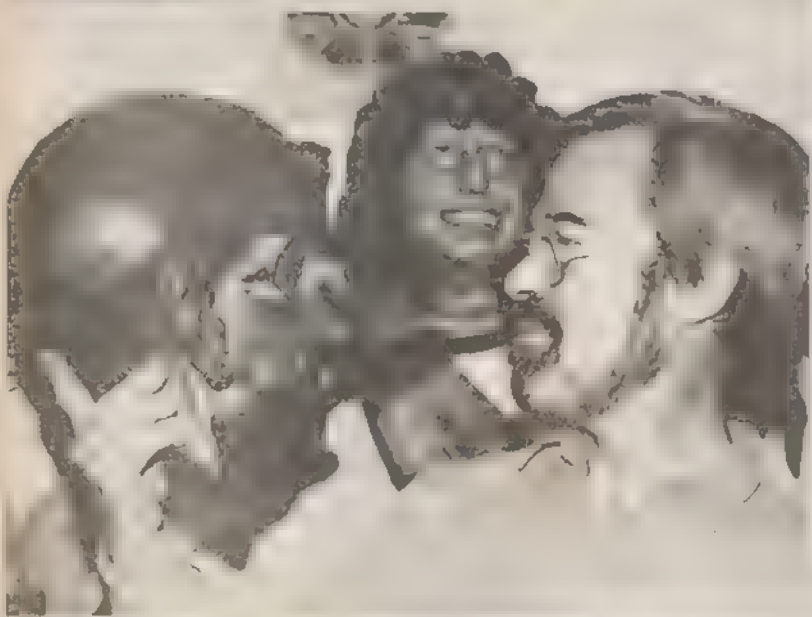
Above left and right John Friedlander works on a Draconian mask for the Doctor Who story, Frontier in Space. Below right Friedlander puts the finishing touches of paint on the mask Below left The finished Draconian as he would appear in the tv show







Above right: John Friedlander works on an Ogron Mask. Below left: Friedlander removes an Ogron mask from the mold. Below right: The finished Ogron as he appeared alongside his Dalek masters. Interestingly, the Draconians only appeared once in the series, though Ogrons were more successful





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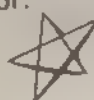
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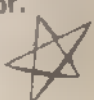
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Past interviews in the *Doctor Who* Monthly with the teams behind the programme have involved most aspects of the making of the episodes—design, scripts and production. However, no real mention has been made of just how and why the various techniques are used in the making of the stories and the way they are preserved for posterity.

Most readers are probably aware, if only vaguely, that there are two methods of storing a visual image. One is optically on film and the other, electronically on video-tape.

The film method is obviously comparable to the cinema. A length of film stock is run through a film camera and each frame is exposed, like a still picture, separately. The speed at which this is done—24 frames per second for the cinema and 25 fps (for technical reasons) for television, when projected makes the image appear to move as the eye cannot discern the gap between the still frames.

The main difference between film used for cinema and that used for television is that of size of the film stock. The cinema, as it involves

projecting a much larger image, uses mainly the larger film gauges—35mm (measured widthwise) and 65mm (this is generally known as 70mm for this is the width of the final print once the soundtracks have been added). Television tends to use, mainly because of cost, the smallest professional size—16mm, intended originally for newsreels which needed a smaller camera than the bulky 35mm versions. However with improved film stock over the years, 16mm, although only a ¼ of the area of 35mm, gives comparable results for television. 35mm is,

THROUGH THE LENS

Mat Irvine looks at the various methods involved in preserving an episode of *Doctor Who* for posterity.



however, used for some aspects of tv work where the steadiness of the image has to be taken into consideration—animation, and some graphics and effects work.

Electronic cameras are a much newer technology than film cameras and although a film and tv cameras can be compared to a certain extent, there is one overwhelming difference and that is the way the image is produced. A film camera can only work with film stock to store a picture. An electronic tv camera does not necessarily have to have its image recorded, it can be relayed direct to a television monitor (set), and can produce a picture that is for all intents and purposes "live". This, of course, is the whole point of television and it's probably true to say that until the electronic camera was invented, tv as we know it today could not exist.

However, the means of recording the electronic signal the tv camera produced was a later development and it was many years before reliable video-tape recording machine was produced. Hence television, in its infancy, had to be done "live" with perhaps film used only for inserts. For news and similar programmes this is the way it is still done, but plays and light entertainment shows had to be performed as if on stage with no chance of a re-take if a mistake occurred. Perhaps there was slightly greater freedom than a stage production in that the tv studios could accommodate more than one set at a time and there was always the breathing space of a film insert where applicable, but generally the whole procedure had to be run as a one-off production.

There was also the problem that, with video-recording in its infancy, and its quality leaving much to be desired, there was no electronic method of preserving the production. In fact, if a second showing of the play was billed invariably the whole procedure was repeated afresh, exactly like a stage play. The only method of preserving the production was on film by a process called "tele-recording" where a film camera looked directly at a high quality television monitor and, with its shutter in synchronisation with the electronic scanning of the tv tube, put the image onto film.

The result was usually of a fairly high quality considering the method used and it's in this way that many old tv productions have been preserved, including the first **Doctor Who** story—*An Unearthly Child*.

As technology improved and video-recording became normal in the making of programmes, most became totally recorded before they were transmitted. This allowed for re-takes, mistakes to be corrected and the final results edited in the same way a cinema film would be made.

Video-tape itself is basically no more than a wider version of that used in domestic audio and video recorders, albeit to a higher standard and running at a much faster speed. All magnetic tape is plastic-based with one side coated with magnetic particles. The heads of the recorders re-align these particles to accordance to the electronic signal they are receiving from the camera. Although by looking directly at the tape you cannot see an image as you would if you looked at a piece of film where each frame is clearly visible, the images are in fact stored frame by frame and modern video-recorders (and many domestic ones) are capable of playing a single frame of action at a time thus allowing a video-tape editor as much freedom as that experienced by a film editor.

With **Doctor Who** itself, being a BBC drama series, it follows much the same pattern as all other drama productions over the years.

Early episodes were shown live, with pre-filmed inserts for action that could not be



Opposite below: Sarah Sutton and Janet Fielding on the set of Logopolis. The camera can be seen at far left. Opposite above: BBC Visual Effects Designer Mat Irvine. Top: A lightweight electronic camera in use on location with *Stones of Blood*. Centre: Another scene in *Stones of Blood*, also being recorded with a lightweight tv camera. Above: A 16mm tripod mounted film camera is being used to film location footage for *Frontier in Space*.



Above: The crew of the *Doctor Who* episode *Tomb of the Cybermen* prepare to film a location scene. Above right: Director Maurice Barry behind the camera (a 16mm Mitchell film camera) during the shooting of *Tomb of the Cybermen*. Right: Barry lines up a shot through the viewfinder of the same camera.

done in the tv studio. As was indicated in the film archive interview in the **Winter Special**, not all episodes were preserved and even some recorded on tape were regrettably wiped (erased)

With the advent of colour (1969 for BBC 1), plus the technological growth in all areas, a variety in the making of episodes has arisen. Previously it was safe to say that if a scene was inside, it would be in a tv studio and would be electronic (live or recorded). If it was set outside, it would be film

TV cameras tend to be larger than their film equivalents and although the large "studio" type cameras have been used for many years outside for live events (known as O.B.S.—Outside Broadcasts), these were mainly for sport and similar happenings. These cameras were not generally suitable for dramas made outside studios. They are large and heavy and designed normally to work on pedestals that operate most effectively on flat, smooth studio floors. Obviously there were exceptions to this, but it wasn't until the new generation of lightweight tv cameras were developed that the electronic camera became as versatile as the film camera.

Film has always had the advantage that all one needed to make a story was the film

camera itself and a high quality tape recorder for the sound. Film sound actually never goes anywhere near the film itself. It is recorded by what is known as Sep Mag (literally "separate magnetic") and is kept in synchronisation with the film by another piece of modern wizardry—quartz lock. Both film camera and recorder are run by quartz controlled motors to an exact speed. (Previously the two pieces of equipment had to be linked by a sync-cable.) This, then, is all one needs to record a film programme.

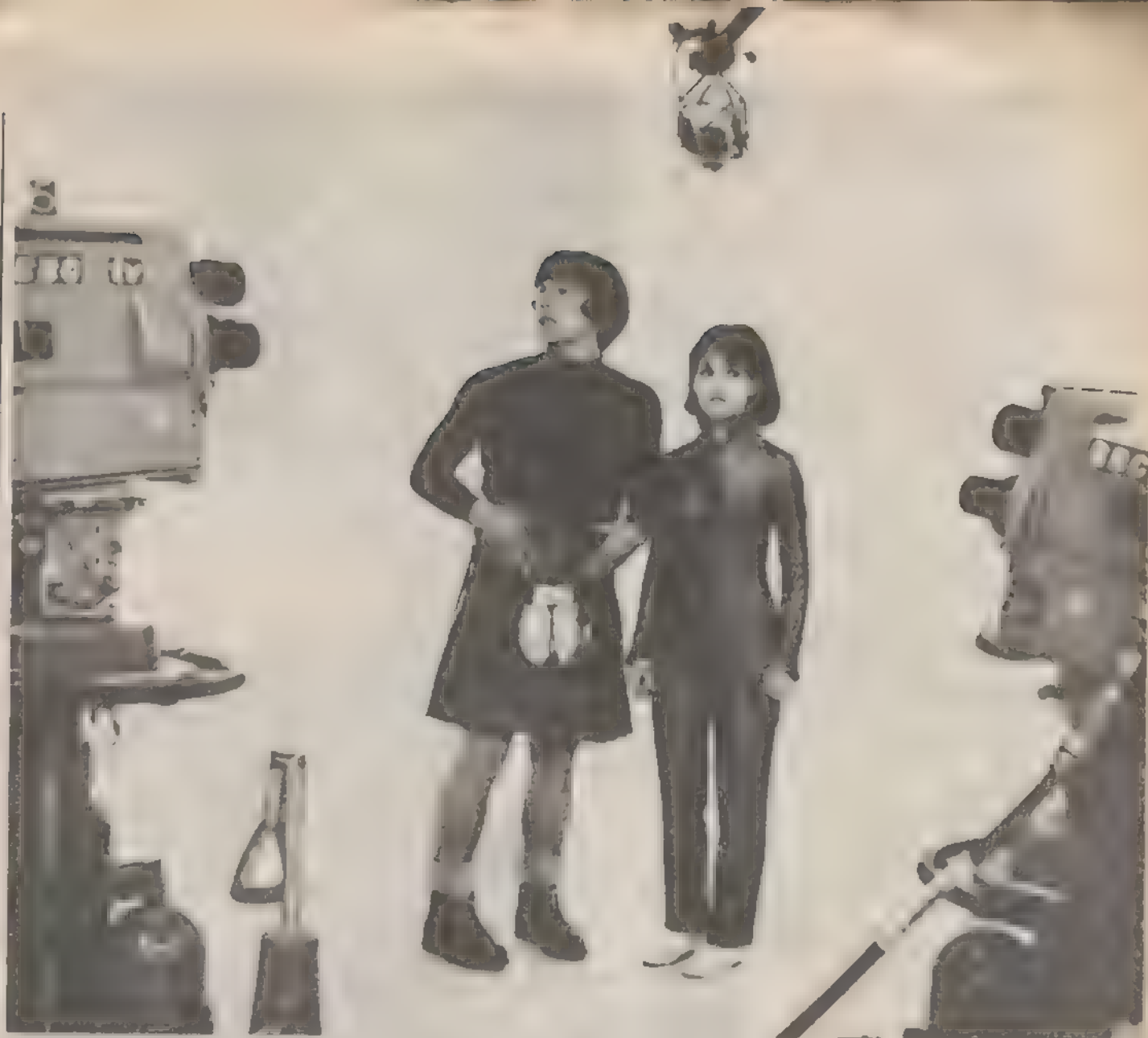
A television image is more complex and the equipment needed to process the electronic image has to be taken to the location site. However once the van—known as a "scanner"—is parked, the tv camera's only connection is via a relatively thin cable and even this can be eliminated with a radio transmitter back-pack (as seen during the Olympic Games). Scanner wagons used to be enormous with at least two needed—one with the control room and one with the electronics. Modern units—known as LPUs (Lightweight Production Units)—are much smaller than a removal van, though they tend to weigh a bit more. With two lightweight cameras on board they are completely self contained with a 2 inch video recorder,

control room, sound suite and even some of the more advanced electronics such as CSO installed

The arrival of the LPUs has meant that **Doctor Who**, along with other dramas, can be made entirely on video-tape, thus removing the problem one gets when film and electronics are mixed. The two mediums produce entirely different types of pictures. Technically such things as the colour contrasts differ and the grain of film does not match the electronic composition of a tv picture. But the mixing of film and tape has been going on for some many years that viewers probably do not realise there is a difference!

LPUs get around this problem to a certain extent and stories such as *The Stones of Blood* were made completely on tape. In fact, the only problem that does rear its ugly head is for effects work where one requires high speed cameras, for tv cameras, however versatile they are, cannot, as yet, run—or more correctly "scan"—at the sort of speeds some film cameras are capable of and which are vital for many aspects of effects particularly miniatures—but this is a complete story in itself

To sum up a typical—if such a term can be



Above: Frazer Hines and Wendy Padbury pictured during recording of a studio scene in the *Mind Robber*. Note the studio electronic cameras at left and right and the microphone boom at the top. Below: Location filming on *The Abominable Snowman*. An arc light stands on the left and the 16mm film camera can just be made out near the centre of the picture.



used—**Doctor Who** production, the making will be based around one of the television studios for the majority of the action will be set in specially constructed sets in this studio and recorded onto video-tape. Any scenes that cannot be accommodated in the studio, whether it be because of space, time or the type of set cannot physically be built inside the studio, will be pre-recorded (very occasionally post-recorded) on film or video-tape at an outside location. If it is film it could very well be that the BBC's own film studios at Ealing will be used. Special sequences, particularly effects but also some graphics, will normally be done separately on film, though experiments are taking place using video-tape and in addition some effects miniatures can be accommodated and recorded in the main studio.

The final result will be on 2 inch video-tape, or on modern 1 inch machines which give the same quality, and it will be edited in this form. Transmission will be made of this finally edited tape which will then be stored for possible re-transmission and perhaps duplicating for external sales. Most countries will be able to use video-tape in some form, although it is possible to transfer the whole tape to film, not in the old "telerecording" way but by more modern methods such as "laserscan" to produce a film image very, very close to the original electronic image.

AN HISTORICAL NOTE

As an historical note, the pioneer John Logie Baird who is generally credited with the invention of television actually only invented the mechanically scanned tv system, which although was used for experimental broadcasts was rapidly overtaken with the more sophisticated electronic Marconi/EMI system.

Baird, however, continued his experiments and even came up with a combined film/tv method for "live" broadcasting. In reality this would more accurately have been "delayed" broadcasting, for Baird's method was to have film just exposed by a film camera rapidly processed and then scanned by his mechanical system. This only took a matter of minutes, but obviously was rather a long-winded process and was dropped in favour of the completely electronic systems.

To Baird's credit though he did have colour tv in 1929 and his mechanically scanned system is the basis of the method used by many US space missions, including the tv camera on the Lunar Rovers.



Top: A studio recording session for *Face of Evil*. Note studio electronic cameras at extreme left and right. Above: Again on *Face of Evil*, a full size studio camera is used to record Tom Baker's reaction to a prone Lella.

Terminology

Both industries—film and television—have developed their own terms for various procedures. Some seem to be exclusive to their appropriate origins though these days many terms cross over from each side until it becomes indistinguishable as to whether you are referring to film or television.

Recording Really only applicable to video (or sound) recording on tape, though these days one does tend to say "recording" even if you are referring to film.

Shooting Analogous to "recording", but mainly applicable to film cameras. However with the advent of the lightweight tv cameras, one tends to "shoot".

Pan, Tilt, Crab, Track and Zoom—Film terms for, respectively, swing the camera side to side, tilt it up and down, move the whole camera on a dolly sideways and move it forwards and back. ("Crab" can also be replaced with a sideways track!) Zoom refers to a zoom lens and invariably if one says "Zoom" you mean zoom into the picture, the opposite is "zoom out" or more usually "pull out".

All terms are equally applicable to a tv camera. **Pedestal** or **Pod** TV camera mount for a studio setting—manoeuvrable in their own way, but mainly designed to move a large tv camera smoothly.

Dolly Film camera equivalent of a Ped. More versatile and can be run on tracks for smooth

operation. Lightweight tv cameras fit quite happily on dollies for most purposes.

Turn over The request from a director to the film cameraman and sound recordist to start their respective equipment. The reply from both should be "speed" (literally that the machinery is up to the correct running speed) or "running". (The "speed" term is particularly used for high speed effects filming when the Effects Director needs to know when the camera is running at the higher than normal speed as it will invariably take longer than usual to get to this speed and stabilise.)

Run VT Request to start the video-tape machine, though for single video cameras the term "turn over" is equally applicable.

Cut Correctly to stop the actors' action. For film this will usually signify stopping the camera and recorder as well. For studios the VT machines—as they take a number of seconds to start up again—will invariably keep running unless the director says "stop VT".

Mark it Film term for the clapper board to be held in front of the camera so that sound and vision at the editing stage can be put into synchronisation. The clapper board is marked with the production, shot number, take number, director's name and cameraman's name. The clapper boy will also say the shot and take numbers for the benefit of sound. If the board has to be put on at the end of a shot (which

film editors don't like!) it is held upside-down. For mute (silent) shooting (such as effects sequences) the clapper part is held open and not clamped to signify that there is no sound recording of this particular sequence.

Ident (Identify) TV studios equivalent of "mark it", but no clapper board is used as there is no synchronisation problem—the sound is put onto the video-tape along with the picture. The Floor or Production Manager will, however, verbally identify the scene and take number as with film.

Tape These days "video-tape". "To tape" means the same as "to record".

"VT", although short for "video-tape" usually refers to the video-tape machine, as in the term "run VT".

Telerecording The old method where a film camera looked directly at a television monitor, recording the picture on film.

Telecine The modern machine for electronically projecting film, either for direct transmission or for re-recording onto video-tape. "Run TK" means start the Telecine machine, similar to "run VT". (Note "TC" isn't used as this is the BBC's abbreviation for Television Centre.)

Stage A film studio, though a group of stages are known as a "studio", eg Ealing Studios, Pinewood Studios.

Studio A television studio.

DOWN AMONG THE HIGHWAYS
AND BYWAYS OF A SMALL
SOLAR SYSTEM SOMEWHERE
IN THE MILKY WAY GALAXY, A
WRESTLING RING BOILED ALONG
AT A SEDATE 15,000 MPH...

THAT'S PLANET
PERSEPHONE SUNDAY
BY IN THE RAGGED
ROCK ASTEROID BELT
IN THE BACK LANE
"DANGEROUS
TERRITORY"

MUST MAKE
SURE I STEER CLEAR
OF THAT!

... HEADING FOR THE
PLANET ARADNE,
WHERE EVERY YEAR
A CUSTOM CRAFT SHOW
AND DRAG RACE WAS
HELD WITHOUT FAIL...

WOW
THERE'S A BIP
ON THE RADAR
SCANNER. THAT
MEANS SOMETHING'S
OVERHAULING
IT'S

AND
FAST!

WOW
HANNAH!
WHAT A
MONSTER

I CAN MAKE
THIS AT ALL
THOSE IS IN A
AND THE SIZE OF
THOSE ENGINES
... AND THAT
NAME

HE'S
MAD E-RING
FOR A BURN-OUT
I JUST KNOW

NEXT MOMENT, THE MONSTER
SHIP LET RID WITH ALL ENGINES
BLAZING. THE SMALLER CRAFT'S
HEAT SHIELD VAPOURISED
INSTANTLY

AAAAGH!

THE CUSTOM CRAFT
WILL BE
A MEMBER OF
TO ALLICE
FOREVER

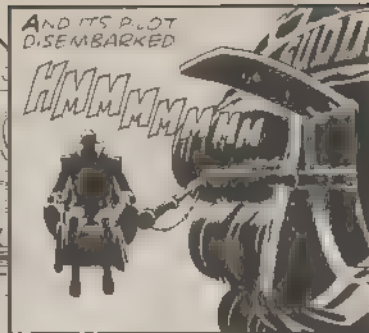
A SHIP
CALLED

SUDDEN DEATH

STARRING THE
FREEFALL
WARRIORS

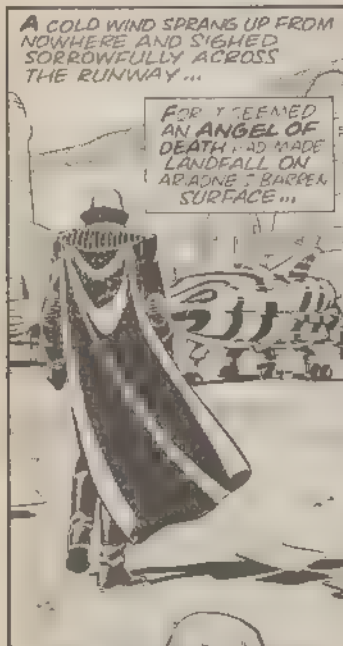


AND AT THE SAME TIME
GAINED A COMPETITOR
FOR IT WAS THE PLANET
ARADON WHEN A
SUDDEN DEATH TOUCHED
DOWN A FEW MINUTES
LATER



AND ITS PILOT
DISEMBARKED

HMMMMMMMM



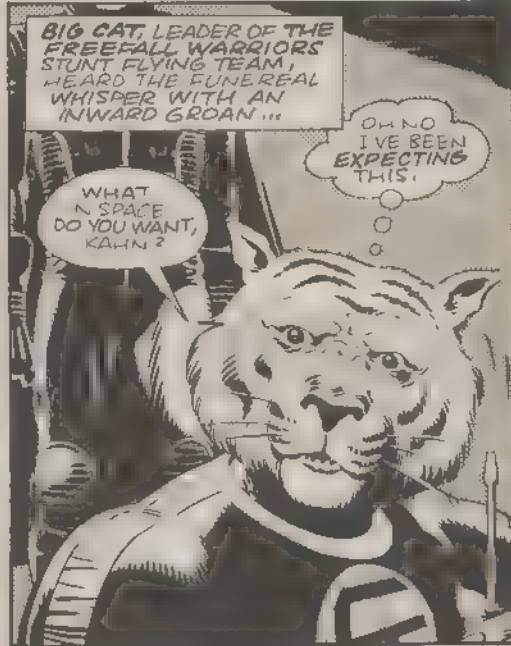
A COLD WIND SPRANG UP FROM
NOWHERE AND SIGHED
SORROWFULLY ACROSS
THE RUNWAY...

FOR IT SEEMED
AN ANGEL OF
DEATH HAD MADE
LANDFALL ON
ARADON'S BARREN
SURFACE...



THE FEATURE PAUSED BEFORE
A TIGER-STRIPED CRAFT, AND
GAVE UTTERANCE... ITS VOICE
SOUNDING LIKE AN EPITAPH
WHISPERED ON THIN AIR...

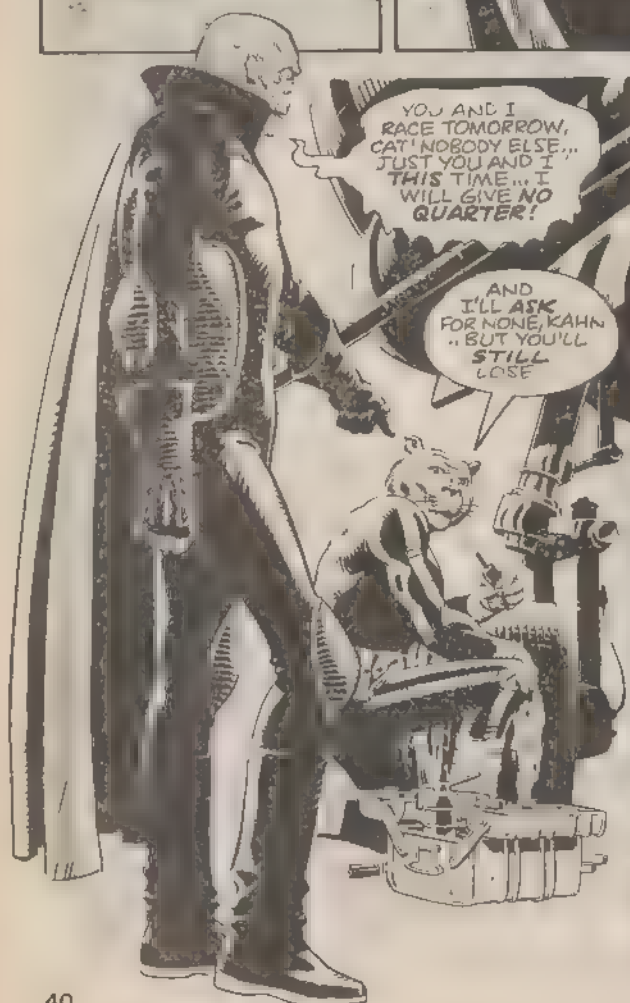
CAT!
I WOULD
SPEAK WITH
YOU!



BIG CAT, LEADER OF THE
FREEFALL WARRIORS
STUNT FLYING TEAM,
HEARD THE FUNERAL
WHISPER WITH AN
INWARD GROAN...

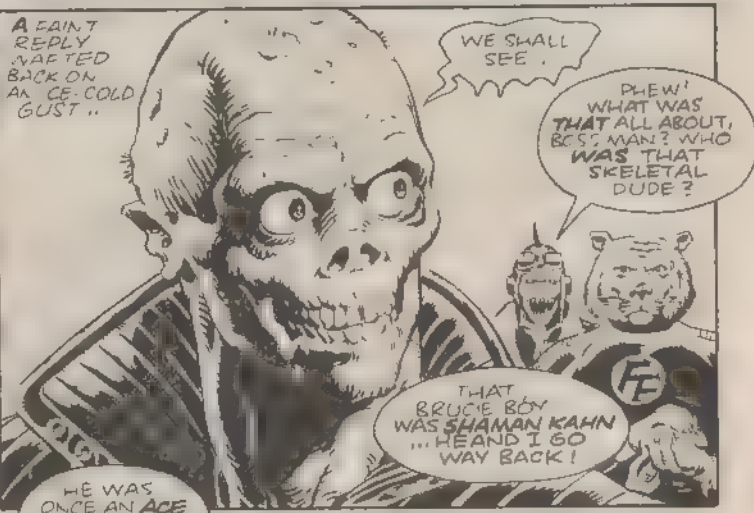
WHAT
A SPACE
DO YOU WANT,
KAHN?

OH NO
I'VE BEEN
EXPECTING
THIS.



YOU AND I
RACE TOMORROW,
CAT! NOBODY ELSE...
JUST YOU AND I...
THIS TIME... I
WILL GIVE NO
QUARTER!

AND
I'LL ASK
FOR NONE, KAHN
... BUT YOU'LL
STILL
LOSE



A FAINT
REPLY
WAFTED
BACK ON
AN ICE-COLD
GUST...

WE SHALL
SEE.

PLEW!
WHAT WAS
THAT ALL ABOUT,
BOSS MAN? WHO
WAS THAT
SKELETAL
DUDE?

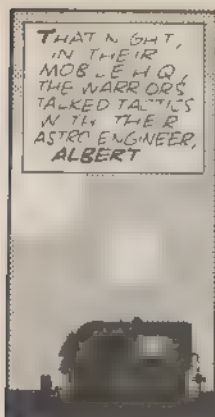
THAT
BRUCE BOY
WAS SHAMAN KAHN
... HE AND I GO
WAY BACK!



HE WAS
ONCE AN ACE
FLIER THE LAST
TIME WE RACED.
HE LOST AND
I WON.

I WON
FIFTY THOUSAND
KRUGERS AND A
STAR CAREER... HE
LOST MOST OF HIS
FACE HE'S BEEN
BLAMING ME FOR
IT EVER
SINCE!

MAN, I'M
NO OIL PAINTING,
BUT THAT GUY'S GOT
UGLY WRITTEN ALL THE
WAY THROUGH!

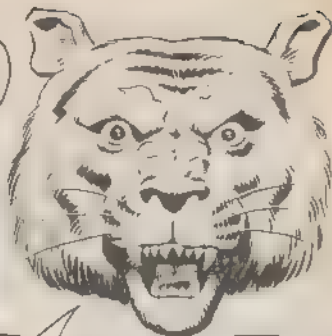


THAT NIGHT,
IN THEIR
MOBILE HQ,
THE WARRORS
TALKED TACTICS
WITH THE
ASTRO-ENGINEER,
ALBERT

THIS SHOW IT
GOES, WE'VE GOT **THREE**
MOONS TO NEGOTATE. NA
STRAIGHT RUN THROUGH
THE INNER
SYSTEM

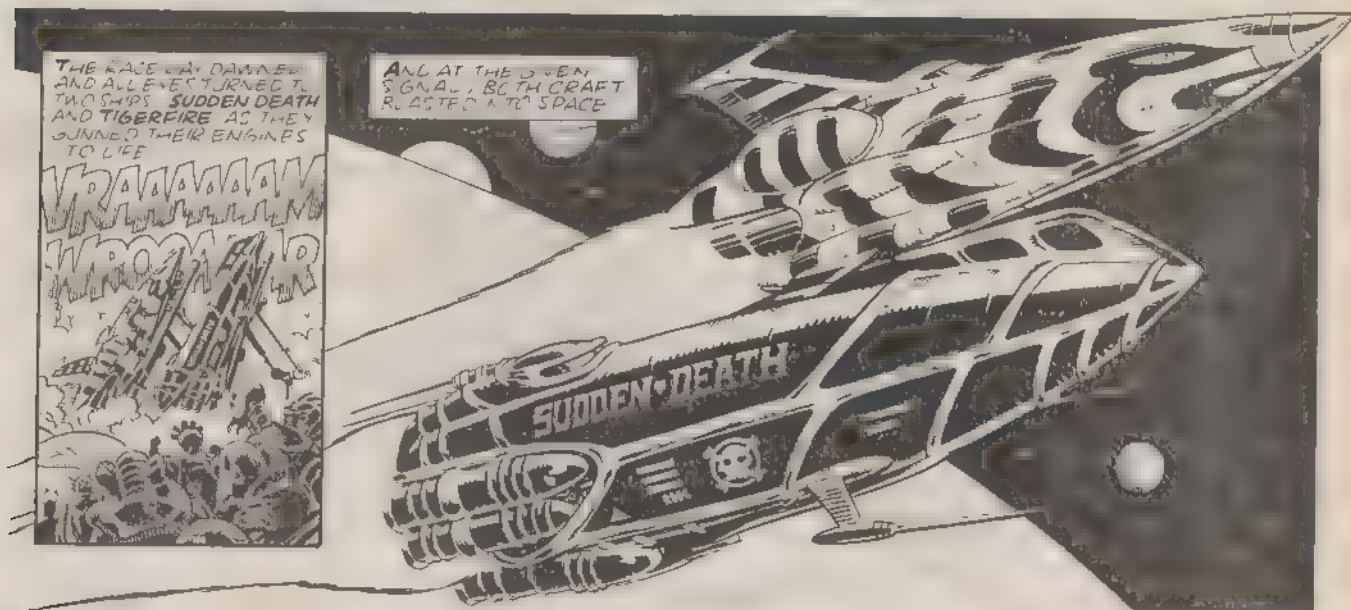
THEN WE
TURN AT PLANET
PERSEPHONE AND
SPRINT FOR
HOME

YEH THE
SLIGHT PROBLEM
BEING, IF YOU **OVERSHOOT**
ON THE TURN YOU'LL HIT
THE RAGGED ROCK
ASTEROIDS AND END
UP AS **SAUSAGE**
MEAT!



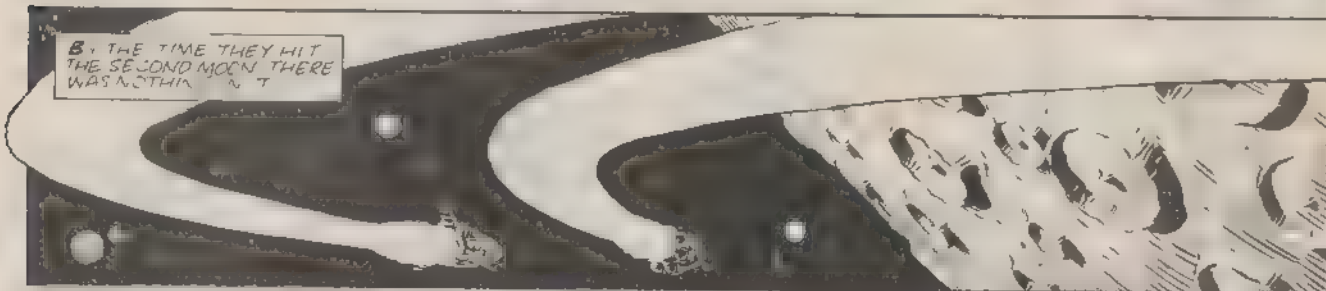
WELL I'VE
BEEN TALKING
THINGS OVER WITH
ALBERT AND WE'VE RUN
A FEW FIGURES
THROUGH THE
COMPUTER

IF I CAN HIT
PERSEPHONE AT AN
EXACT VELOCITY AND
AN **EXACT** ALTITUDE
I MAY BE ABLE TO
SPRING A **SURPRISE**
ON KHAN



THE RACE WAS DAWNING
AND ALBERT TURNED T.
TWO SHIPS. **SUDDEN DEATH**
AND **TIGERFIRE** AS THEY
GUNNED THEIR ENGINES
TO LIFE

AND AT THE GIVEN
SIGNAL, BOTH CRAFT
BLASTED INTO SPACE



BUT THE TIME THEY HIT
THE SECOND MOON THERE
WAS NOTHING



BUT, BY THE THIRD
MOON, **SUDDEN DEATH**
HAD INCHED AHEAD
AND NOW FLASHED ACROSS
TIGERFIRE'S BOW

THE FOOL'S
CUTTING ME UP!
HE'S TRYING TO MAKE
ME DIVE INTO
THE DUST!



NOW HE'S
JOCKEYING FOR
A **BURN-OUT** SAME
OLD KHAN!



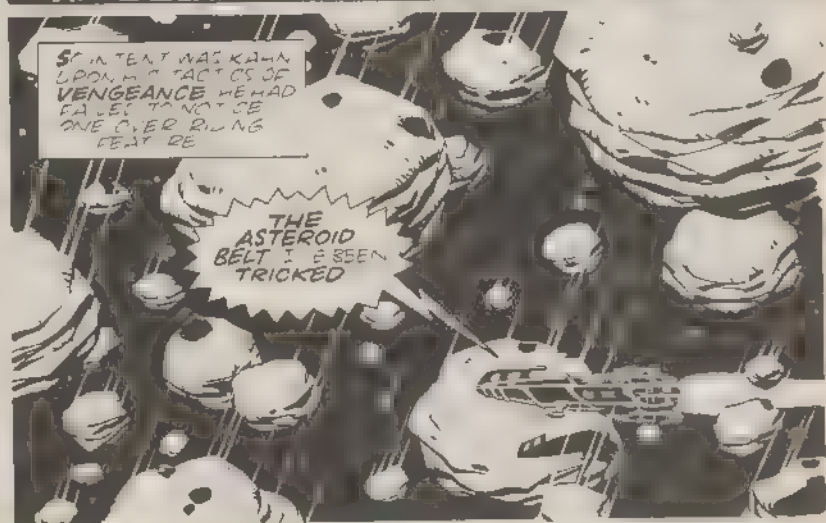
BIG CAT HAD NO SUNDAY FLIER. HE LAUNCHED TIGERFIRE INTO A POWER-DIVE.



HEADING STRAIGHT FOR THE SURFACE OF PLANET PERSEPHONE.

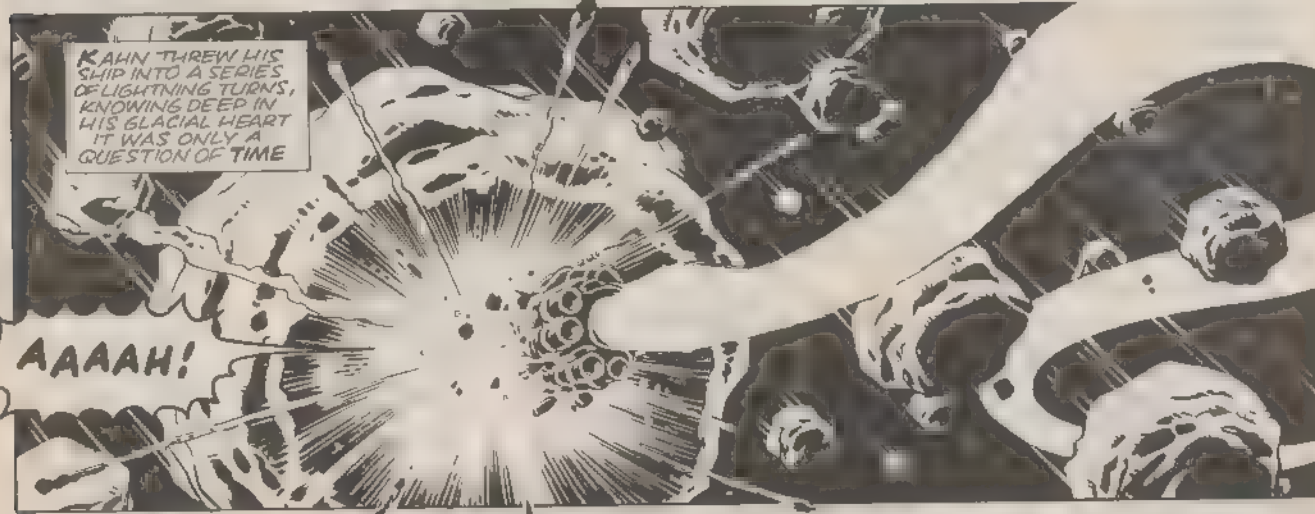


"HASN'T THE PLANET BEEN THE TARGET OF TWO HUNDRED YEARS OF ESCAPE?"



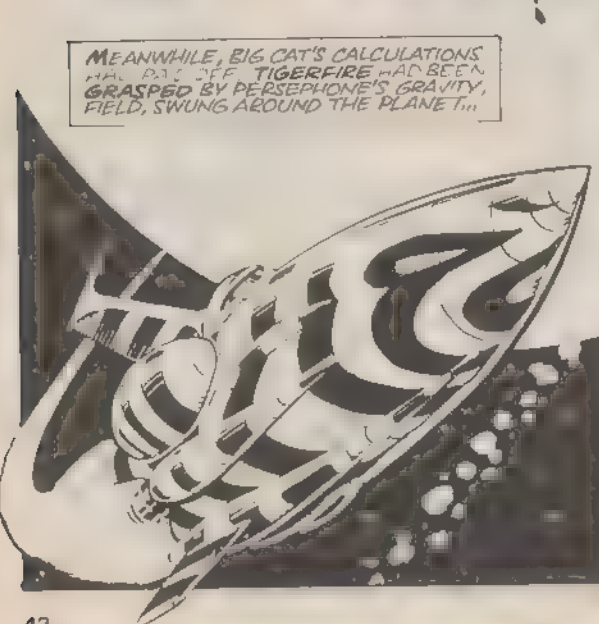
SPIN TEST WAS KAHN UPON A TACTIC OF VENGEANCE. HE HAD FAILED TO NOTICE ONE OVER RULING FEATURE.

THE ASTEROID BELT I'VE BEEN TRICKED.

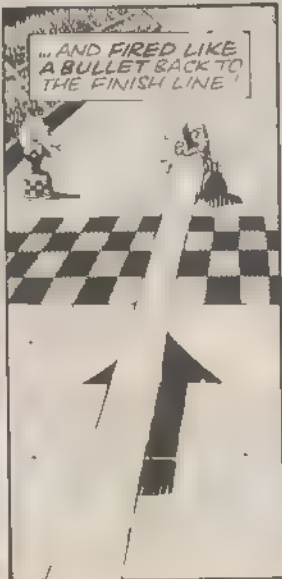


KAHN THREW HIS SHIP INTO A SERIES OF LIGHTNING TURNS, KNOWING DEEP IN HIS GLACIAL HEART IT WAS ONLY A QUESTION OF TIME.

AAAAH!



MEANWHILE, BIG CAT'S CALCULATIONS HAD RUN OFF. TIGERFIRE HAD BEEN GRASPED BY PERSEPHONE'S GRAVITY FIELD, SWUNG AROUND THE PLANET.



...AND FIRED LIKE A BULLET BACK TO THE FINISH LINE.



IT WAS VICTORY FOR BIG CAT, THE MOST POPULAR VICTORY THAT YEAR, BUT EVEN IN TRIUMPH, HIS MIND WAS LAGGATE BY A NAGGING THOUGHT.

LAST SHAMAN KAHN.

THE END

The Doctor Who Archives

ROBOTS OF DEATH



EPISODE ONE

On a distant windswept planet a crew of Robots and humans pilot a Sand-Miner, a giant mobile factory, looking for precious ores and minerals. A storm is located and the crew hurriedly follow it in the hope of collecting the stirred-up sand and dust in its wake. The TARDIS materialises in a forward scoop deck of the Sand-Miner.

Oblivious of this intrusion the crew are following the storm. Down in one of the store-

rooms Chub is having trouble with an instrument package. He calls a Robot to help him but the Robot, eyes blazing red, turns on Chub and begins strangling him. Chub manages a death scream which is heard by Chief Mover Poul. He investigates.

On the Command Deck the controlling Robot detects an obstruction in the forward scoop deck. He operates a grapple which picks up the TARDIS and removes it.

Poul reports Chub's death to Commander

Uvanov who reluctantly orders the crew to let the storm go. This action saves the Doctor and Leela's lives as the scoop ports close, preventing the flying sand from cutting them to pieces.

While inspecting Chub's body, Uvanov finds a circular piece of red plastic. He goes to talk to the crew who have assembled in the crew-room.

The Doctor and Leela are taken prisoner by two V-type Robots (V: Voc, multi-functional



speaking Robots).

Uvanov addresses the crew and it becomes transparently obvious that tempers and relations are wearing thin between the men. The red disc is identified by Chief Fixer Dask as being a Robot deactivation disc, or "corpse marker".

The Robots escort the Doctor and Leela to a comfortable room where they are locked in. SV7 (SV: Super Voc the Robot Supervisor),

arrives and tries to question them, but the Doctor's ambiguous answers confuse it so it goes to inform Uvanov. The Doctor and Leela meanwhile escape from the room to try and locate the TARDIS. Uvanov, on hearing the news of the capture, orders a return to work as, to his mind, the Doctor and Leela are obviously the murderers. The couple's absence is soon noticed and the Robots are ordered to find them quickly

The Doctor finds the TARDIS, but Leela has slipped away. The Doctor discovers a body in one of the collecting hoppers and he goes in to investigate. The door closes behind him and the hopper quickly begins to fill with sand

EPISODE TWO

The Doctor uses a hollow tube, fished from his pockets, to breathe, while struggling to be free. Leela meanwhile, has found Chub's body in the storeroom. She goes to find the Doctor

SV7 comes to the Doctor's assistance and switches off the hopper feed. The Doctor scrambles out but he is taken prisoner once more and marched off to the crew room.

Leela finds another body, that of Cass, in their former prison but she is surprised by a D-type Robot (D. Dum, non-speaking, single function labour Robots), D84, who asks her not to tell anyone about him. Poul and Uvanov enter and Uvanov orders D84 to bring Leela to the crew room. Poul is suspicious but he does not think that Leela is the murderess. The Doctor and Leela are cross-examined by Uvanov and the crew, but the Doctor's pleas and theories are ignored and eventually he and Leela are taken away for confinement.

In another part of the Sand-Miner, a Robot is handed a corpse marker. Its eyes glow red as it pronounces it will kill Zilda—another crew member

The two travellers are locked in the storage bay—the place where all the damaged and deactivated Robots are kept—while the crew return to their normal duties. Poul comes to talk with the Doctor and Leela. He realises that they are not the murderers and so he releases them. The Doctor takes Poul to the storeroom where they re-enact the events leading to





Chub's death. Poul realises that it is the Robots that are doing the killing.

Zilda sneaks into Uvanov's cabin to look around. She finds material in a drawer which causes her to break down in tears. She switches on her communicator and openly accuses Uvanov of a murder. A Robot enters the room silently behind her and cuts her off in mid-sentence. Uvanov rushes out of the command deck in a violent temper.

Poul is told to get to Uvanov's cabin quickly. It seems that Uvanov killed Zilda's brother. When Poul arrives he finds Uvanov bending over Zilda's dead body. He orders SV7 to confine Uvanov to his quarters.

Leela senses that something is wrong. The Sand-Miner's motors jam and the vehicle pitches violently. Rushing to the Command deck, the Doctor finds he can do nothing as the controls have been sabotaged. He tries to cut the power cables but Dask will not let him. The readings rise to critical as the Miner runs out of control.

EPISODE THREE

The Doctor manages to talk Dask into cutting the cables. The motive units shut down and the mine starts to sink in the sand. The Doctor feels sure that Dask can repair the sabotage and, sure enough, the engines are fixed and the mine is started up once more and re-floated.

The Doctor tells Leela to watch Poul as his actions are suspicious. Poul locks Leela in the crew-room while he goes to the storage bay. There he sees a damaged Robot with blood on its hand. He collapses to the floor in terror.

SV7 reports to a small room where his command programs are altered by a whispering voice. His eyes blaze red as he receives his new directives.

The Doctor encounters D84 as it inspects

one of the dead bodies. He manages to get it to talk and learn that the disguised Voc is a spy for the mining company. He is looking for the criminal scientist Taron Capel. Together they go to look for Capel's workshop.

Elsewhere a Robot is strapped to an operating table in a hidden room and a whispering, masked figure lowers a potentially deadly Laserson Probe into its "brain", altering its circuits. Toos, who is

resting in her cabin, asks SV7 to bring Leela to her as an injured wrist is hurting. SV7 does not obey Toos. Instead he goes down to the workshop and hands out corpse markers to three Robots: V6, V4 and V5, together with instructions to kill Toos, the Doctor and Leela respectively. SV7 will deal with the others personally.

Leela is surprised when the crew-door slides open suddenly. V5 steps in and ➤



advances on Leela who discovers that Robots do not bleed when her knife has no effect. She escapes by pulling some curtains down over the Robot's head and leaving while it is temporarily blinded.

The Doctor and D84 find the workshop but the former, upon examining the probes, realises that they may be too late. He uses D84's communicator to warn Toos about the Robots and he instructs her to go to the Command Deck. She is attacked by V6 when she opens the door but she manages to get the door shut again. She calls the Doctor for help and he sends D84.

Leela finds Poul cowering under a table in the storage bay. He is terrified of the Robots or "walking dead" as he calls them. Leela leaves him alone as he becomes hysterical when she tries to move him.

Uvanov, who has escaped from his quarters, finds the Doctor in the workshop. V6 enters the room behind him and it lunges for the Doctor's throat with the litany, "Kill the Doctor!"

EPISODE FOUR

Grabbing a Probe from a nearby rack Uvanov plunges it into the Voc's head. While the Robot is in a state of confusion the Doctor and Uvanov get past it and out of the room. V4 lurches after them.

Lock combination broken, the door to Toos cabin slides open and V6 enters. He takes Toos by the throat and begins choking her.

The Doctor and Uvanov encounter a mob of Robots in the corridor with SV7 leading them. SV7 orders their death but the Doctor nimbly puts his hat and scarf on an advancing Robot. The deranged V4 lurches round the corner and promptly attacks the disguised Robot. In the resulting confusion the Doctor and Uvanov escape. SV7 calls V6 to section J. V6 obeys leaving Toos unconscious, but not dead. D84 and Leela arrive at her cabin. They help her up and Leela takes her to the Command Deck while D84 goes to fetch Poul.

Toos and Leela are almost caught by V5 and V6 but they manage to hide in a hopper. Toos is now convinced of the danger and they hurry to the Command Deck.

Uvanov and the Doctor arrive at the Command Deck too, where they meet up with Leela, Toos, D84 and Poul. Uvanov realises that Poul has Robophobia—an unreasoning dread of Robots as did Zilda's brother who killed himself to escape from them. SV7 announces over the speakers that they will die slowly unless they all surrender in five minutes in which case they will be killed quickly. The Doctor realises that the blasting packs can be converted to anti-robot bombs. Leaving Uvanov and Toos to make the bombs, the Doctor, Leela and D84 head for the storage bank to execute a plan of the Doctors.

Toos and Uvanov are startled when Dask hammers on the door screaming for help. Toos suspects a trick. Outside Dask's face is painted like that of a Robot and he is dressed likewise. Dask, or Taron Capel, orders the Robots to break into the Command Deck and kill all of the remaining humans.

The Doctor manages to convert a Robot's communicator into a deactivator and, armed with a helium canister, they head for Capel's workshop.

V5 manages to get to a thin part of the bulkheads and he begins battering it in. Poul, who is now completely insane, rushes to the wall and begs forgiveness. Uvanov uses one of the bombs to successfully destroy V5. Inspired with hope Uvanov and Toos rush off to help the Doctor.

The Doctor hides Leela in a cupboard with the gas cylinder. He instructs her to switch on



the gas when Capel enters. Just as Leela is hidden Capel arrives with some Robots. A probe is pushed into D84's head and the Doctor is knocked out and strapped to the operating table.

Uvanov and Toos decide to follow SV7. Capel slowly lowers a probe towards the Doctor's head. Capel's voice is slowly changing pitch due to the helium mixing with the air. D84 manages to reach the deactivator and he operates it. At once he explodes as do all other Robots in the room. Built of superior

technology, SV7 is unaffected by the deactivator. It enters, and following previous orders starts strangling Capel as one of the humans as he no longer recognises his voice. Killing him SV7 turns on the Doctor. Uvanov manages to plunge a probe into SV7's head before it can harm him and SV7 slumps to the floor at the Doctor's feet.

With all of the Robots destroyed or deactivated and a rescue ship on the way for Uvanov, Poul and Toos, the Doctor and Leela leave in the TARDIS.



